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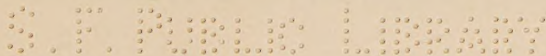
GEORGE LAURENCE GOMME, F.S.A.

BIBLIOGRAPHICAL NOTES.

EDITED BY

A. C. BICKLEY.

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ELECTROGRAPHICAL NOTER

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A. C. HICKLEY

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PREFACE.

PERHAPS the best introduction to this book is that prefixed to the last volume of the "Gentleman's Magazine Library," for the present volume is practically little more than a continuation of its predecessor. But whilst that chiefly dealt with book-making, selling and storing, this endeavours to bring together particulars of the books themselves, and, in addition, to collect together information on a variety of literary subjects which has only existed previously in the disconnected form unavoidable in periodical publications—in a more disconnected form even than the matter printed in any previous volume of this series, for, either from the careless method employed, or perhaps even from the difficulties the subjects presented, few of the books and notices garnered here are mentioned in the indexes to the magazines at all. Possibly these omissions were not without advantage in the days when the *Gentleman's Magazine* was young and in all likelihood the only periodical many of its readers ever possessed, for the reader would have ample leisure to linger over the treasures each number contained, and even if his memory were poor, would have little difficulty in unearthing any article he might want to refer to again. How lovingly the magazine was of old time studied is shown in many of the older copies by the minute cross references which occupy the margins ; but this amusement, though pleasant, is tabooed in a hurrying age. The magazine has long passed into a work of reference, and now few, if any, read its yellow pages save for informa-

tion on special points, and this the shortcomings of the index render a difficult and uncertain undertaking. Although the race of book-worms, properly so called, is "dead or dying in the night," that of book students is increasing, and to them this volume will appeal no less forcibly than its predecessor.

When the long period covered by the magazine is considered, it will be evident that this volume could not attempt to garner all it contains relating either to special books or literary byways: much has been wilfully omitted on account of the articles having been superseded or having ceased to be of interest or importance; some things have no doubt been unintentionally overlooked. But the chief difficulty in its compilation has lain in the selection of the best out of the mass of good material; and the pleasure of selecting has been almost destroyed by the pain of rejecting. Much, too, has had to be deferred: this is the excuse for the fact that no notices of MSS., with which the magazine abounds, have been inserted, and the same excuse applies to other literary subjects. Biographical notes on writers also have, with few exceptions, had to be rejected, although a glance at Musgrove's MS. will show that the *Gentleman's Magazine* is frequently the only source in which a reliable account is to be found, and the constant occurrence of references to it at the foot of articles in the *Dictionary of National Biography* shows its importance in other cases, but these sections are deferred, not neglected.

Among the special subjects two are of much importance—almanacks and newspapers. The history of both have yet to be written. Early almanacks, being literally ephemerals, are very rare and little studied, yet they are a mine worth the working. The prognostications they contain, although the source of their fame, are their least valuable portion, notwithstanding their interest as a record of human credulity. In them, overshadowed by the prophecies time has falsified, lies a mass of important matter, gardening information, references to folk-beliefs, notes on social life and the state of parties, and even remedies for all the diseases known to men in the seventeenth century, besides a mass of other matter which would repay the gatherer. Regarding

newspapers, too, there is much ; and it is almost pathetic to read the accounts of the growth of the press in a magazine whose fate it was to wane as its rivals waxed, for it is hardly too much to say that but for the growth of specialist newspapers the *Gentleman's Magazine* would have been the power now that it was in the second part of the last and the earlier half of the present century, instead of having become merely the first among a host of what are now known by the somewhat contemptuous slang of "monthlies."

The "Fragments of Literature" (pp. 264-289) were commenced under that title in 1812, and continued at uncertain intervals for several years. The feature was unique, and had those fragments appeared regularly, and been supplemented by a proper index, they would have been of great value. Unfortunately this was neglected, and even in the meagre space devoted to them some extraneous matter was allowed, and thus a feature which with a little care would have supplied bibliographical students with rare and curious information, died of sheer inanition : the fragments, purged of the dross which encumbered them, are gathered here in the hope that after some seventy years of practical oblivion they may resume their career of usefulness.

I have again to tender thanks to many kind friends for notes and assistance.

The writers of the articles in this volume include the following : John Bruce, once editor of the *Gentleman's Magazine* ; George Burges, the eminent classical scholar and bitter controversialist ; J. G. Cochrane, the first secretary to the London Library ; J. P. Collier, the Shakespearean commentator ; the Rev. T. F. Dibdin, the bibliographer ; Dr. John Doran, the late editor of *Notes and Queries* ; Joseph Hazlewood, the founder of the Roxburgh Club, to whom Scottish history owes so much ; W. B. Turnbull, the Catholic historian ; Thomas Watts, late keeper of printed books in the British Museum ; Richard Weston, the Secretary to the Leicester Agricultural Society ; and our old friend T. Row, or Dr. Samuel Pegge. Mr. Thoms, I believe, wrote the article on old English poetical facetiæ. We also have John Holmes, born at Deptford in 1800, and for some time in

business as a bookseller in Derby. In 1830 he was appointed assistant-keeper of MSS. in the British Museum, which post he resigned in 1854. He wrote largely on bibliographical subjects, and in May, 1843, published an article on "Libraries and Catalogues" in the *Quarterly Review*. He was also responsible for a number of excellent catalogues. A critical obituary notice of Mr. Holmes is given in the *Gentleman's Magazine*, 1854, Part II., p. 87. William Hamilton Reid, of whom there is a memoir in the *Gentleman's Magazine*, 1826, Part II., p. 184, written by Reid's widow. In his early years he was left an orphan, and subsequently was apprenticed to a silver-buckle maker near Soho. He spent all his money on books, and when out of his apprenticeship commenced writing for magazines. He threw up the business he had, and procured an appointment as French translator to a newspaper. Later on he became an editor of a daily paper, and the Bishop of London, in recognition of his merits, offered him ordination. About 1810 losses occasioned him to have to apply to the literary fund, as he had again in later life. He died on the 3rd June, 1826. Shirley Woolmer, who published a collection of "Remarkable Prophecies from the Writings of Eminent Men" in 1794 (Exeter).





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Notes on Special Books.



NOTES ON SPECIAL BOOKS.

Buonaccorso's *Controversia de Nobilitate*.

[1833, *Part II.*, pp. 320-322.]

I HAD occasion lately to refer to one of the books printed by Caxton,* viz., "Cicero on Old Age and Friendship," at the end of which (fol D. v.) are two orations, purporting to be those of Publyus Cornelius and Gayus Flamyneus, with a short "argument of the declamacyon, which laboureth to shewe wherin honour sholde reste." On a reference to the usual sources of bibliographical information, I could find no other clue to the name of the author than a note by Herbert,† attributing the original of the work, on the authority of Leland,‡ to Banatusius Magnomontanus. As all search for any writer of that name will be fruitless, and as the real author is certainly not hitherto known to our English bibliographers,§ and but imperfectly to some of those of his own country,|| I hope the following notices will not be uninteresting to the lovers of our early literature.

The volume in question contains the treatise of Cicero on "Old Age," translated from the French of Laurent de Premier Fait, probably by Wylliam de Wyrcestre, *alias* Botaner,¶ and the treatise on "Friendship," translated** avowedly by the celebrated John Tiptoft, Earl of Worcester, followed by the two orations before mentioned, of which Caxton in his prologue thus speaks :

"And by cause it is accordyng and requysyte to haue frendship joyned to olde eage, I haue enpryntede the saide book of frendship, and annexed it to the book of eage. Which book of frendship is ful

* In 1481. The fifteenth in order of time. [The No. 33 of Mr. Blades.]

† Edition of Ames, vol. i., p. 34. Dibdin merely copies Herbert's note.

‡ "De Scriptt. Britt.," p. 480.

§ Tanner, Walpole (ed. Park), Dibdin, etc.

|| By Mazzuchelli (Scrittori d'Italia, ii., p. 2214) the work is erroneously attributed to Leonardo Bruni of Arezzo [*Leonardus Arelinus*]. There is no mention of the author in Cardinal Mansi's edition of "Fabricius."

¶ Dibdin's Ames, vol. i., p. 123.

** Probably also from the French ; an old version exists in Harl. MS., 4917.

necessary and behooffull unto every estate and degree, and *astir I have sette in this said booke folowing them bothe a noble treatys of the declamation of two noble Knyghtes Romaynes in makynge of two oracions to fore the Senate to knowe wherein noblesse resteth.* Ande thus this volume is dyuydede in to thre particuler werkes. Whiche ben, of grete wysedom in old age, very loue in frendship, *ande the question wherein noblesse resteth.*"*

This "noble treatys" is translated from a small work, intitled "Controversia de Nobilitate," written in the early part of the fifteenth century, by Buonaccorso da Montemagno, a Pistoiese noble, distinguished for his learning and eloquence. He was Gonfaloniere of Pistoia in 1421, and in the same year he was judge of the Quarter of Santa Croce in Florence, and Professor of Law in the University. In 1428, from his political talents, he was selected by the Florentines as their Ambassador to Filippo Maria Visconti,† Duke of Milan. He died Dec. 16, 1429.‡ His grandfather, of the same name, had been Gonfaloniere of Pistoia in 1352. He was one of the most celebrated poets of the fourteenth century, and the poems which the younger Buonaccorso wrote were erroneously attributed to him, the sonnets of both authors being mixed together and repeatedly published§ under the name of the *elder* Buonaccorso, the contemporary of Petrarca. The first who distinguished the *two* writers was Count Giovambatista Casotti of Prato, in 1718.

The work in question is similar in manner and subject to many compositions produced in Italy at the time of the revival of learning, and the taste long remained. Casotti, speaking of the prose compositions of the younger Buonaccorso, uses expressions applicable to the writings of many of his contemporaries. It is dedicated by the author to Carolo Malatesti, Lord of Rimini,|| the son of Galeotto Malatesti, and Gentila di Varano, a prince eminently distinguished by his love of learning and of the arts, and whose character for integrity and magnanimity shines conspicuously bright in an age and

* Ames (to whom Herdert and Dibdin add nothing on this point) says: "Lastly, follows the two declarations made by Publius Cornelius Scipio and Gayus Flamyneus, competitors for the love of Lucretia, shewing wherein true honour and nobleness consists, the former placing it in blood, riches, and the worshipful deeds of his ancestors, without urging any thing of his own life or manners; the latter insisting that nobleness cannot be derived from the glory or merits of another man, or from the flattering goods of fortune, but must rest in a man's own proper virtue and glory."—p. 27.

† Ammirato, tom. ii., p. 1045, who calls him *Matteo* Buonaccorso.

‡ Life by Giovambatista Casotti, pp. xxxvi.-xxxviii.

§ The first edition was that of Rome, 1559. They were afterwards printed at Venice in 1559, at the end of a volume, intitled, "Rime de' tre de' più illustri poeti dell' età nostra" (Bembo, Casa, and Guidiccioni), and again at Bologna in 1709.—"Zachariæ Bibl. Pistor." p. 209.

|| In some manuscripts the dedication is inscribed to Guido Antonio, Conte di Montefeltro.—"Zacharia," p. 209.

country fertile in crimes and treasons of every varied dye. This dedication is altogether omitted in the English version. [The Latin version is then subjoined, but we omit it here.]

There are several manuscripts of the work in the British Museum, thus described by Wanley and Casley :

Harl. 1833, art. 6. "*Controversia de Nobilitate, inter Publ. Corn. Scipionem et Gayum Flamineum per legum doctorem egregiumque oratorem Bonajursum? Pistoriensem.*" Wanley. (On paper.)

Harl. 2580, art 14. "*Controversia de Nobilitate. Cum orationibus P. Corn. Scipionis et C. Flamini.*" Casley. (On paper; the leaf containing the dedication is wanting.)

Harl. 3332. "*P. Cornelii et C. Flamini de vera nobilitate altercatio.*" Casley. (On vellum, written probably for Sixtus IV. or Julius II. before their pontificate, as the Della Rovere arms are emblazoned on the first page. The initial is also ornamented with acorns, in allusion to the name.)

Harl. 4923, art. 44. "*Contentio pro Lucretia.*" Casley. (On paper.)
Arund. 138, art. 175. (On paper.)

It was early translated into Italian by Giovanni Aurispa, the friend of the celebrated Antonio Beccatelli of Palermo [Antonius Panormita], and another Italian version existed in the Strozzi Library.

In Harl. MS. 4402, art. 4, is an old French translation, commencing thus: "*Icy commenche la controversie de noblesse, plaidoyée entre Publius Cornelius Scipion d'une part, et Gayus Flaminius d'autre part, par ung notable docteur en loix et grand orateur nommé Surse de Pistoie.*"

There can be little reason to doubt Leland's assertion that the English translation printed by Caxton is by the Earl of Worcester. He had passed three years in Italy, and from the reputation which the work had there acquired, it is probable he was induced to give it an English dress. On the supposition that Leland is incorrect, we must believe from Caxton's words, "*I have sette,*" etc., that he himself was the translator, probably from the French.

The only printed edition of the original text is that published by Count Casotti, in the volume to which I have referred, printed at Florence in 1718, under the title of "*Prose e Rime de' due Buonaccorsi da Montemagno con annotazioni, ed alcune rime di Nicolò Tinucci.*" Of this edition a copy, formerly Consul Smith's, is in the King's Library at the British Museum.*

I may also mention, in relation to the Earl of Worcester, that in

* According to Tiraboschi (tom. v., p. 583, ed. Firenze, 1813), another edition of the "*Rime*" was published by the Signor Vincenzo Benini, in 1762, at Cologne, a place between Vicenza and Verona. I have not seen this edition, and it is not in the Museum Library; from the title I conclude that it does not contain the "*Controversia.*"

the Arundel MS. 277, fol. 107 b., is a Latin translation of Lucian's orationi De Columnia, by Francesco Accolti of Arezzo [Franciscus Aretinus], with a dedication to the Earl, and in the same collection, No. 154, fol. 41, is a letter from Accolti to Francesco Pellati of Padua, respecting this translation, as made for the Earl of Worcester.

JOHN HOLMES.

Caxtons.

[1810, *Part II.*, pp. 222-224.]

The discovery of what may be called a new "Caxton" is a matter of as much importance to me as is the discovery of a new comet to Mr. Professor Herschel. I hasten, therefore, to lay before you the following communication; to the author of which, all lovers of ancient typography will be as ready as myself to express their obligations:

"TO THE REV. T. F. DIEDIN.

"SIR,

Bristol, July 25.

"Your very general invitation for communications on the subject of Early Printed Books, together with my own inclination for disseminating the knowledge of that very amusing study, induces me to send you the inclosed account of a 'Caxton's Chronicle,' now in the library of William Barnes, Esq., of Redland Hall, near this city, a gentleman whose friendship and intimacy I am proud to boast of. Your description of a prior edition (as I presume) of this work, in your 'Typographical Antiquities,' led us to compare that account with what we considered the original itself; but, upon a minute examination, the manifest difference of type, number of leaves, as well as of the colophon, inserted by a Mr. Granger, created doubts; which, by permission of Mr. Barnes, I was willing to lay before you; and these suspicions were still further confirmed by perusing a note ('Typ. Ant.,' vol. i., p. 152) upon Herbert's account of an edition noticed by Palmer. I have endeavoured to give an account of the book in question as well as my skill in these affairs would allow me; whatever obscurities or inconsistencies may appear, your good nature, I hope, will attribute to the incorrectness naturally attendant upon a first attempt.

"The volume described by you is said to conclude "on the recto of the third leaf, after signature y3"; the copy now before me extends to "e e 4," or rather concludes on the recto of the second leaf after signature "e e 2"—signatures "e e 3" and "4" being written by some person unacquainted with their meaning. If, as asserted by Mr. Granger, the colophon was supplied at the bottom of the last leaf, the margin of this book must have been very wide indeed; for, in its present condition, it is full half an inch: and no trace can be observed of anything having been printed beneath. The type very much resembles those made use of for printing "Pro-

positio Clarissimi," etc., etc., agreeably to the specimen given by you. The extracts which you have also introduced, upon a reference, I have found to correspond; and the number of men slain at the Battle of Towton may be determined, upon this authority, to be thirty thousand. The fly-leaf in this volume is evidently of the same paper with the work itself. It has several MS. notices upon it; but none relative to its bibliographical history: next follow three leaves inserted by some former possessor, on the recto of the first of which is written:

" "Thus endeth this present booke of the Cronycles of Englund Emprynted by me William Caxton In Thabbey of Westmynster by London. Fynyshed and Accomplyshed the viii day of October the yeer of the Incarnacyon of our Lord God Mcccclxxxii And in the xxii yeer of the Reyne of Edward the fourth." [Blades, No. 45.]

" "The above should be at the bottom of the last leaf; but in binding it has been cut off. Compared with another of the same books, the 5^o Oct^o 1717, per T. G.'

" This person's name I conclude to be Granger; the fly-leaf containing the autograph of 'George Granger, Rector of Halford, 1693.'

"The two first leaves of the table of contents being torn out, Mr. G. intended supplying the deficiency by manuscript; but this he has only done in part, and what now remains of the original commences on signature 'a iii' with '¶ How Vortiger began a castell that wold not stande Wherfor counseill was Guyen him to tempre the mortar Wit blood Calx.' This table is continued for six leaves farther, and concludes about half-way down on the recto of the seventh leaf. The prologue follows on the next leaf, which may be called 'a i' from the circumstance of the succeeding leaf having the signature 'a ii,' and the Chronicle begins on the recto of 'a iii.' This book has signatures throughout, extending to 'ee iiiii,' but neither numerals nor catchwords. Another peculiarity is the want of initial letters to the chapters, as far as the ninth, and occasionally in various parts of the volume; some of the heads of the chapters are printed in a type much larger than the text, whilst others are of the same size; in short, the type is very different from specimen No. 4, given in the late edition of Ames's 'Typographical Antiquities.' It has two hundred and sixty-three chapters.

"At your leisure I shall feel happy in receiving your opinion; and in the meantime I have the honour to be

"Your most obedient servant, RICHARD PRICE, Jun."

There can be no doubt, from the above careful description, that Ames was right in telling us that an edition of "Caxton's Chronicles" had been printed A.D. 1482, however superficial and unsatisfactory his description of it may appear. That it is probable, *cæteris paribus*,

that our first printer should have executed *two*, or even more, editions of so popular a work as the Chronicles of his own history, may be readily admitted; although Herbert and myself were fully justified in treating Palmer's vague description of "two editions of this book" with the inattention which it merited. The question is, From what quarter, or library, did Ames get his knowledge of the edition of 1482?

On examining Herbert's interleaved copy of his own work, in six volumes quarto, I found that a reference was made to the sale catalogue of the books of Sir Charles Frederick, N^o 1175, and to one of his own numerous little common-place books, marked "Z." In this commonplace book (which, with other MSS. and the aforesaid interleaved copy, were purchased by me at the sale of the late Mr. Gough's library) the substance of Mr. Price's description is accurately given, so as to show that Herbert was not unacquainted with the edition under discussion. Happening, luckily, to be in possession of the auctioneer's (Mr. Gerrard's) own copy of the sale catalogue of Sir Charles's books, with the prices and purchasers' names, I turned to "N^o 1175," and there found the volume thus quaintly described: "Cronycles of England, imp. by Caxton, 1482." It was purchased by the late Mr. Egerton, the bookseller, for £1 17s.; and Herbert, in all probability, wrote his description of it in Mr. Egerton's shop. In the year 1787 Mr. Egerton put it into his catalogue: *vide* "N^o 1384."

I hope Mr. Price's communication (which he permits me to submit to your inspection) will lead to other similar ones; so that I may have the gratification of delivering gratis to the purchasers of my first volume an interesting Appendix of other books printed by Caxton.

Yours, etc., T. F. DIBDIN.

CAXTON'S EDITION OF THE "STATUTES."

[1811, *Part I.*, pp. 332-334.]

It will be seen in my first volume of Ames, p. 354, that *only a fragment* of the Statutes printed by Caxton was then known. By great good fortune, a complete series of the Acts, passed in Henry VII.'s reign, up to the period of Caxton's decease, and printed by himself, was discovered by me; and is now deposited in the noble library of Earl Spencer. From this copy I proceed to submit the following account to your readers; adhering to the ancient orthography only in the commencing sentence:

"The kynge our souereyn lorde henry the seuenth after the conquest by the grace of god kyng of Englonde and of Fraunce and lorde of Irlonde at his parlyame[n]t holden at Westmynster the seuenth daye of Nouember in the first yere of his reigne, To thonour

of god and holy chirche, and for the comen profyte of the royaume, bi thassent of the lordes spirituall and temporell, and the comens in the sayd parliame[n]t asse[m]bled, and by auctorite of the sayd parlyamente hath do to be made certein statutes & ordenaunces in maner & fourme folowing":

Sign. a ij. rect.

In this Session of Parliament the following Acts were passed: [The titles are here printed in modern orthography.]

1. Fermedowne.
2. Against strangers made denizens to pay customs.
3. No protection [to] be allowed in any court at Calais.
4. Corrections of Priests for incontinence.
5. Against Tanners & Cordiners.
6. Felde [in bateyll].
7. Against Hunters.
8. For Reparations of the Navy.

The opening of this chapter, or preamble of the Act, will cause an Englishman now to smile. "Item in the said Parliament it was called to remembrance, of the great *minishing* and decay that hath be[en] now of late time of the navy within this realm of England, and *idleness of the mariners* within the same; by the which this noble realm, within short process of time, without reformation be had therein, *shall not be of ability and power to defend itself*," etc.

Sign. a vij. rect.

9. Silk Work.
10. Revocation of King Richard's Act against Italians.

In the second Parliament were the following:

1. Giving of Livery.
2. Taking of Maidens, Widows, and Wives—against their will—is made Felony.
3. Letting to bail of persons arrested for light suspicion.
4. Deeds of Gifts of Goods to the use of the maker of such gifts be void.
5. Dry Exchange.
6. Exchange and Rechange.
7. Concerning Customers.
8. Employment.
9. Against the Ordinance of London of going to Fairs.
10. Damage given in a Writ of Error.
11. Clothes to be carried over the sea, [to] be barbed, rowed, and shorn—except, etc.
12. Retainder.

At the end of this chapter, mention is made of the *Bow*; and I conceive, from the commencement of the paragraph, that it is a fresh section or chapter, with the title omitted. It begins thus: "Item,

for as much as the great and ancient defence of this realm hath stood by the *Archers and Shooters in long bows*, which is now left and fallen in decay for [from] the *dearth* and *excessive price* of long bows, It is therefore ordained, etc., that if any person or persons, etc., sell any long bow over the price three shillings iiij (qu. fourpence?) that then the seller or sellers of such bow forfeit, for every bow so sold, over the said price, x shillings to the king." *Sign. c iiij. rev.*

13. Felony.

14. Expiratur.

In the ensuing Parliament, in the 4th year of Henry, were enacted the following :

1. For Commissions of Sewers.

2. Finers.

3. Against Butchers.

This Act sets forth, in the preamble, that the King's subjects and parishioners of the parish of St. Faith and St. Gregory in London, nigh adjoinant unto the Cathedral Church of [St.] Paul's, etc. ben greatly annoyed and evenemed [envenomed] by corrupt eires [airs] engendered in the said parishes by occasion of blood and other fouler things, by occasion of the slaughter of beasts and scalding of swine had and done in the butchery of St. Nicholas Flesshamels, whose corruption, by violence of unclean and putrified waters, is borne down through the said parishes, and compasseth two parts of the palace where the King's most royal person is wont to abide, when he cometh to the cathedral church for any act there to be done, to the Jubardouse [jeopardous] abiding of his most noble person, and to over great annoyance of the *parishens* there, etc. *Sign. c viij. rev.*

4. Protections for passers into Britany.

5. Annulling of Letters Patent made to any spiritual person to be quit for payment of dysmes or gathering of the same.

6. Annulling of Letters Patent of any office in the forest of Inglewood.

7. That all Letters Patents, made to yeomen of the crown, and grooms of the king's chamber, for lack of their attendance, be void.

8. Price of Hats and Bonnets.

—"Item, that where afore this time it hath be daily used, and yet is, that certain craftsmen named *Hatmakers* and *Capmakers* doon sell their hats and caps at such an *outerageous* price, that, where an hat standeth not them in xvj pence, they will sell it for iij shillings, or xl pence ; and also a cap, that standeth not them in xvj pence, they will sell it for iiij shillings, or v shillings—and by cause they know well that every man must occupy them, they will sell them at none *esear* [easier] price, etc. it is ordained etc. that no hatter nor capper nor other person shall not put to sale any hat to any of the king's subjects above the price of xx pence the best ; nor any cap above the price of ii shillings [and] viij pence the best at the most" etc.

Sign. d iiij. rect.

9. Of Wine and Toulouse Wood.

10. For keeping of Fry of Fish of the Sea in Orford Haven.

—‘it is so that, in late days for a singular *covetise* [covetousness] & lucre in taking of a few great fishes, certain persons have used to sell and ordain certain boats called *stall boats*, fastened with anchors, having with them such manner [of] unreasonable nets and engines, that all manner [of] fry and brood of fish, in the said haven multiplied, is taken and destroyed, as well great fishes unseasonable, as the said fry & brood to number innumerable—with the which fry & brood the said persons with part thereof feed their hogs, and the residue they put and lay it in great pits into the ground, which else would turn to such perilous infection of air, that no person thither resorting, should it abide or suffer, &c.—and also causeth great scarcity of fish in that countries, where, afore this time, was wont to be great plenty, &c. (Then follows the enacting part.)

Sign. d v. rev.

12. A bill at the suit of Brouderers.

13. An act upon buying of Wools.

14. ‘Actus super proclam’.

15. De proclamac’o’e facienda.

16. Against Thieves.

17. Annulling of the seal of the Earldom of March.

18. For the Mayor of London.

18. The Isle of Wyht.

—‘the which is lately decayed of people, by reason that many towns and villages ben let down, and the fields diked and made pasture for beasts and cattle, and also many dwelling places farms and farmholds have of late time be used to be taken into one man’s hold & hands, that of old time were wont to be in many several persons’ holds & hands, and many several households kept in them, and thereby much people multiplied, and the same Isle thereby well inhabited—the which now, by th’ occasion aforesaid, is desolate and not inhabited, but occupied with beasts & cattles, so that if hasty remedy be not provided, that Isle can not be long kept & defended, but open & ready to the hands of the King’s enemies; which God forbid!—For remedy whereof’ (Here comes the enacting part).

Sign. e i. rev.

19. Wards.

20. Forging & counterfeiting of gold & silver of other lands, suffered to run in this realm, is made treason.

21. For keeping up of Houses for Husbandry.

22. Actions Popular.

23. Carrying of Gold & silver over the Sea.

24. Nota de finibus.

This latter Act concludes the volume, on the reverse of signature e vij. With the exception of the margins being stained from damp or mildew, this volume is in a fair condition, having but one slight

MS. remark, which is at the bottom : on *Sign.* a ij *rect.* The margin, in respect to size, is nearly in its original state. The type is that with which the "Dicts and Sayings," and "Virgil," etc., are printed ; and the paper, of the usual mellow tint and consistency. It may be questioned whether there are *three* perfect copies of these precious leaves in existence. Neither Ames, Tutet, nor Herbert had seen a copy ; and the second of these expressly says that "the whole is very rare to meet with." In spite of the present taste for activity of research into Caxtonian lore, it is very probable that the noble possessor of this treasure may boast of its *uniquity* for a series of years. [Blades No. 82, type No. 6.] T. F. DIEDIN.

ROMANCE OF JASON.

[1812, *Part II.*, p. 3.]

A few days ago I received a long letter from Mons. Van-Praet, one of the principal librarians of the Imperial Library at Paris, in which that distinguished bibliographer makes known, with an enthusiasm which would do credit to our most zealous book-collectors, the discovery of the "Romance of Jason," printed in the French language, with types precisely similar to those with which the French and English "Recueil des Histoires de Troye" are executed, having the same number of lines (31) in a full page. Mr. Van-Praet speaks of the copy as being a very beautiful one, in small folio, and containing 131 leaves. It commences thus : "A gallee de mon engin flotant na pas long temps en la profondeur des mers de plusieurs anciennes histoires ainsi comme Je vouloie me," etc., and terminates on the reverse of the last leaf, which has only twenty-one lines, with the following : "De engin na seeu touchier ne peu comprendre, etc. Explicit."

Mr. Van-Praet informs me that he found it in an ancient volume with an edition of Colard Mansion, printer at Burges in 1474, and who was probably visited by Caxton in passing through that town in 1471. Lord Spencer, whose extraordinary collection of Caxtons (among other of the rarest books in the fifteenth century) made me anxious to give him the foregoing information as quickly as possible, supposes, and, as it strikes me, with justice, that the French volumes of the "Recueil" and "Jason," printed with types similar to those of the English "Recueil" and "Game of Chess," were, in all probability, the workmanship of Caxton's master. Indeed, it is evident, from an inspection of his prologue to the "Golden Legend" of 1483 (see my first vol., page 187), that Caxton makes no mention whatever of having printed either of the French works here noticed, but commences the account of his typographical labours with the execution of the "English Recueil" and "Game of Chess," the only volumes

hitherto known which are printed in types similar to those of the French "Recueil" and this newly-discovered "Jason."

T. F. DIBDIN.

THE MIRROR OF THE WORLD.

[1820, *Part II.*, pp. 216-217.]

In the first volume of Mr. Dibdin's "Typographical Antiquities of Great Britain" there is contained a very full description (from Ames and Herbert) of "Thymage; or, Myrrour of the Worlde," printed by Caxton in 1480-81; to which is added, by Mr. Dibdin, the following observation from Oldys, *i.e.*: "In some copies the pages at top are numbered, and the figures of the celestial and terrestrial spheres are explained in writing by Caxton himself;" and then, says the editor, that the latter part of the remark (by Oldys) is a mere conjecture, and has no sort of authority to support it, as the handwriting of Caxton is not certainly known.

It is now ten years since Mr. Dibdin's book was published, and it may be supposed that at the time he extracted and commented upon the above remark of Mr. Oldys he had not seen the first edition of the work, in the possession of Earl Spencer, which he so accurately describes in the fourth volume of the "Bibliotheca Spenceriana," published in 1815; for as, in Earl Spencer's edition, the figures of the celestial and terrestrial spheres are explained in very old yellow writing, it must, I think, have struck him that the remark of Oldys was entitled to respect, at least so far as to be worth examining; and as he had inspected the same work of Caxton among Bishop More's books in the Public Library of the University of Cambridge; drew himself facsimiles of the cuts from another copy in the museum of Glasgow; had seen the copy procured from the library of the Jesuits' College at Louvain, and intimates that the same edition is in the Bodleian Library (Oxford), and that his late Majesty, the Marquis of Bute, and others also possessed copies of it, he had the most ample means of proving the fact that could be wished for.

Now, with great deference to Mr. Dibdin's judgment, I cannot but attach some weight to Mr. Oldys's remark, for a reason which I will shortly state to you. What sort of authority could be expected, or would satisfy Mr. Dibdin, for a fact assumed to have taken place three centuries since, I cannot suppose; but if Mr. Oldys was supported by the analogy alone, which the comparison of two or three copies of the work, all of them explained by writing of the same style and character (without any family or literary traditions which he might possess superadded), I must say that he did not deserve to be so slighted, and his remark to be set aside as mere conjecture, coming as it did from a person so venerable, so well-informed, and so likely to obtain and examine every document connected with the subject.

I have said above, that in the first edition of the "Myrroure of the Worlde," in Lord Spencer's library, some of the figures of the celestial and terrestrial spheres are explained in very old yellow writing; and as I have a copy of the same edition, wherein the same figures are likewise so explained, and have closely compared the two books, and have found the explanations in each to be exactly similar in the character and handwriting, the same orthography and colour of the ink, and keeping the same position with respect to the figures; I cannot but believe that Oldys had examined different copies, and was right in his conclusion, and that such explanations in writing are added to the figures (the earliest known engravings with a date published in this country) by Caxton himself. It is much more probable that this task would be undertaken by Caxton himself, than by any of his journeymen or servants (whose handwritings, by-the-by, if more than one were employed, would be dissimilar, and the positions varying), for the reputation of a work which he published with much solemnity, and with figures, "without which," he says, "it might not lightly be understood," would greatly depend on such of those figures being explained with writing, which by his own drawings, or by the error of his engraver on wood, were defectively set forth in the print, and it is next to impossible to conceive that copies getting abroad into the world, not previously so explained in writing, would be by the owners, or various purchasers thereof, be afterwards explained in the very same figures and places in the same handwriting, and in the same coloured ink, etc. [Blades, No. 31.] OBSERVATOR.

Grüninger's Editions.

[1820, *Part II.*, pp. 217-219.]

I shall proceed, Mr. Urban, and trust I may do so without the necessity of an apology, to make some remarks upon a few books in my possession, connected with accounts given by Mr. Dibdin.

When an author so conversant as Mr. Dibdin with scarce editions of the classics, etc., observes in a note respecting the device of Grüninger, at page 163 of the second volume of his "Decameron," that those who possess the edition of Horace of 1498, the Terence of 1496, the Boethius of 1501, and the Virgil of 1503 (meaning 1502), each executed by Grüninger or Gruninger (whose real name, however, was John Reinhardt), may be said to possess the more rare and curious specimens of the press of that active and spirited printer, I have reason to think myself fortunate indeed, in having the whole of them (with a slight variation hereafter noticed) in my collection.

Mr. Dibdin has not described the Boethius and Virgil of Grüninger (probably because he limited himself to editions printed within the fifteenth century); and I shall therefore, after slightly noticing his accurate accounts of Horace and Terence, proceed to give the

public an account of the same printer's editions of Boethius and Virgil.

Mr. Dibdin has bestowed nine pages of the second volume of his "*Bibliotheca Spenceriana*" in the faithful description of Locher's edition of Horace, printed by John Reinhardt (whose cognomen, as he prints it himself, was Gruninger), and has embellished the account with eleven accurate representations of the ornaments bestowed by Gruninger on that volume, and he also gives the sentiments of Bentley on the intrinsic value of this edition (independent of its typographical execution); but I cannot help lamenting that so distinguished a printer (who, as Mr. Dibdin observes, must have employed hosts of artists, and had prodigious enthusiasm in his profession) should have used all over the work the identical figures which were given in his edition of Terence of 1496, and which figures were only applicable to illustrate scenic representations, and are seldom (if ever) expressive of the subject matters contained in Horace's Odes, Satires, or Epistles. Nay, the very names of personages in Terence's plays are sometimes retained, suspended over the heads of the figures when repeated in the Horace, and this is the more to be regretted, because no expense was deemed by this extraordinary printer too much for illustrating all his other works with suitable ornaments. He has, it is true, given some cuts in this Horace solely applicable to the text, but these with a very sparing hand.

The Strasbourg Terence, printed by Gruninger in 1496, I certainly have not (as hinted above), but an edition printed by him in 1499 (the year after the Horace was printed) is in my possession; and when I say that this latter edition has all the embellishments contained in that of 1496, and has also others not contained therein, and the places left blank in the first edition are filled up in the second with cuts, I feel as if I possessed the better edition of the two. I shall not go into any description of my copy, because Mr. Dibdin has bestowed ten pages of the same second volume of the "*Bibliotheca Spenceriana*," and thirty-two engravings, in his elaborate account of the first edition (to which mine bears the closest resemblance in letter-press and wooden cuts), but shall proceed to describe, in order, Gruninger's Boethius and Virgil (which Mr. Dibdin has only intimated to be in existence), and I shall conclude with a very slight observation or two about the Terence printed at Lyons in 1493, described in 4 "*Bibl. Spenceriana*," page 561.

BOETHIUS.—The recto of the first page contains the title only, "Boetius de Philosophico consolatu, sive de Consolatiōe Philosophie, cū figūr. ornatissimis novit expolit^s."—On the reverse commences a register, etc., extending to eleven pages. The proem occupies five pages, on the reverse of the last of which is a cut of Rome, and of Boethius ascending with trumpets, etc., to the Capitol, to make

his oration to the senators (as intimated in the first Book). This beautiful cut (which measures $5\frac{1}{2}$ inches by $4\frac{1}{2}$), as also the first page of sheet B, on which the work commences, are in my copy disfigured by being shut together before the illuminations, which were bestowed on them at some very distant period, were dry. The sheets are in sixes down to X, but Y has eight leaves, on the recto of the last of which is the following colophon over the printer's mark, shown at page 94 of the second volume of Mr. Dibdin's "*Bibliotheca Spenceriana*," "*Impressum Argentine p. Johannē grūninger Anno incarnationis dni Millesimo quingentesimo primo Kalendas vero VIII. Septēbris.*"

Each division of the five books has very interesting cuts of the subject matters (the dimensions $3\frac{1}{2}$ inches by $2\frac{1}{2}$), but many of the cuts are extended to the whole width of the letter-press (six inches) by additional blocks representing temples, porticos and various buildings, landscapes, trees, etc., suitable to the print to which they are subjoined, and in many instances a block of this nature represents Boethius and Philosophy, his companion, as spectators of the scene, and especially in those where they themselves are not the *Dramatis Personæ*. All the prints are executed with great spirit.

VIRGIL.—I do not mean to dwell long upon the merits of this extraordinary volume, but shall content myself with the following brief account of a book which, if ample justice were done to it, would occupy ten or twelve of Mr. Dibdin's closest printed pages. The title, printed in red, stands thus, "*Publii Virgilii Maron̄s opera*," over a splendid woodcut (nine inches by six) representing the poet standing under the wings and protection of Calliope, having on his right hand Mevius and Bavius (weeping), Cornelius-Gallus, Tucca, and Varrus, and on his left (to whom Virgil inclines attentively) Mecen̄as, Augustus, and Pollio. The work contains more than two hundred very lively wood engravings incidental to the different subjects treated of, many of them as large as that on the title. At the end of the twelfth book of the *Æneid* commences, on a new paging, *Liber tredecimus*, and other subjects, to the quantity of thirty-four leaves. On the recto of the last whereof is the following colophon, over the printer's device, "*Impressum regia in civitate Argenteā ordinatione eliminatione ac relectōne Sebastiani Brant. operaq. et impensa non mediocri m̄gistri Johann̄is Gruninger anno incarnationis christi. Millesimo quingentesimo secundo quinta Kalendas Semtembres die.*"

Happening to have in my possession the Terence, printed by Ascentius at Lyons (1493), described at page 561 of the Supplement to the "*Bibliotheca Spenceriana*," I most cordially agree with Mr. Dibdin, that the embellishments of this edition are much superior to those of the Strasbourg edition of 1496 (Gruninger's, described before).

Yours, etc., OBSERVATOR.

P.S. Being on the subject of the works of Terence, I have further to observe, that I have two other copies of that author, one printed by Robert Stephens in 1529, folio; and another printed in folio, by Roigny (Paris), 1552, which I believe to be, as to the cuts, a facsimile of "Le grant Therēce, 1539," mentioned by Dibdin in II. "Spenceriana," 434 (note); having a profusion of cuts, always showing in the background a curtain, behind which the actors retire, or from which they occasionally peep, or come forward in a very striking and not uninteresting manner; and I send herewith a drawing of the cut at the top of the third scene of act the third of Andria, where you will perceive Simo and Chremes before the curtain, and Davus entering to them from behind.

Regulæ Grammaticales of Perottus.

[1811, Part I., pp. 334, 335.]

A bibliographical curiosity is an edition of the "Regulæ Grammaticales" of Perottus: printed by Egidius de Herstraten, without date or place. As this printer exercised the typographic art at Louvain, and as Panzer has not noticed any of his productions before the year 1484, we may take it for granted that this volume, of which Panzer himself was ignorant, was *not* printed *earlier* than 1480. The dates of 1468 and 1476 are incidentally mentioned in the body of the work, but only (as I conceive) by way of examples for the pupil to put these dates into Latin.

What constitutes the curiosity of this volume is, that, in a book printed abroad, at such a period, and in the Low Countries, there should be *so many sentences of English* incorporated in it: thus,

"Do it asson' and as vvell as thou may.

"Fac q' optime et quam celerrime potes."

"I am the beggest of all the men of viterb less than i and les than all they that be bygger than i." Subjoined is the Latin.

"I haue ij fyngers in myn hande longaste of all totheri and ij eeres in myn hede of whiche the on is mori." The Latin subjoined.—Sign. i 8. rect.

"Certan it is that this should not be vverten in perthemen but in merbyll or rather in bras."—Sign. m 1. rect.

"The maister has geuen his scolers leue tu play."—m 2. rect.

"vvyt gret labour it pertenyth to lern ir skarly may a mannys lyue suffyte ther to.

"Summo studio incu'bendum est litteris et vix omnis humana etas ad id sufficit."—Sign. m 6. rect.

"O my pirrhe i loue the And i holde the non othir vvyse but as deri as myn avvn lyue And vvan i am vvytovvt the me semyth that i lake halff my sovvie"—m 6. rev. "For thy fyrst offende i shall pardon the But for the secunde i shall beet the nakede." "vwho someuer of my discipules goyth avvey fyrst from the gammyng vvt out my licence

i shal smyte his hande vvyt a rode. And yf he do that same thyng tvvys i shall all obeet hym vvyt a leyshe."—Sign. m 7. rect.

"vveri not by cause of my dignite i shulde be at thy subberblys anone"—This first word is afterwards explained do "vveri it not."—Sign. n l. rect.

"I vvold gladelly vvyt the play in mery ganys that is to say not leppying in the felde nor rynnynge at a ball nor at the bucculer play nor yeet non othir ganos that vvery vvonut to make a ma vveryt be bic vvoddis and hyllis and playnys and forestes vvalkyng vvyt the and berryng thy gamnys in my boessym. And to make our gamyn bett' i shuld syng mery carells theri as no man shulde be to accuse us. And yf thery vvere any suche vve shuld lyghty excuse the vvildernes."—Sign. n 7.

"For somuche as thovv gyvves the from day to day to study noble conynge i am ryght glade. And i thanke our lorde that in thy tendre age hathe gyuen te suche a vvyt i trest also that thov shall do no thyng here aftir vvher by thov shalbe reput les vvorthy than tho ij noble and excellent men thy fader and thy grandfader."—Sign. o 4. rev.

"Hier is novv holsom aer here dyed no man in the pestilence this thre monethis. All the borgesses ar commen agane in to the town except marius. vviche i loue as vvell as the he dwell yeet at phalerijs vve looke for hym to morovv or othir morovv So his childe told me thre dayis ago vvhan he send home his hudis and his pullet. But that is no thyng to the."—Sign. p. 2. rect.

"Helia perott is fayr but no thyng to penelope."—Sign. p. 5. rect.

"Take heed novv that thovv kepe the hoyll. And make reddy to come agan O happy and verry mery day vvhan vve shall braze the, in our harmes and kysse the adieu fair vvell."—Sign. p. 5. rev.

There are many similar examples; but at great intervals from each other. The earlier part of the volume exhibits occasionally a vocabulary of Latin and English verbs.—It begins on the reverse of a i, and ends on the recto of sign. q 6. At q 3. rect. we have: "O felicem illum et vere jocundum diem quo te amplecti oscularique poterimus. Vale. Date vitiorbij quarto kalendas nouembris Anno salutis m.cccc.lxviii": which I take to be the period of the composition, or transcription, of the work.

One thing must unquestionably excite surprise. Here is a volume printed abroad, almost entirely in Latin—with numerous illustrations in English, at a period when our language was imperfectly known, and seldom written, in our own country: and, moreover, when our first printer, Caxton, had probably not printed six works in the same language. Whether it was printed for the use of any seminary here, the English examples having been sent over to Herstraten, is a mere matter of conjecture. The book, which is in the possession of Mr. H. Sommerville, of Stafford, is undoubtedly a great curiosity.

Yours, etc., T. F. DIEDIN.

Year Books.

[1813, Part 1., pp. 209-210.]

The year books mentioned in the following list are now in my possession. As the three former ones are not noticed in Mr. Dibdin's second volume of the "Typographical Antiquities," I forward the list to you, in order that you may, if you think proper, give them a place in your Miscellany.

Yours, etc., D. A. Y.

YEAR BOOKS.

Printed by Rich. Pynson.

A° 1 H. VI.—Without date. Commences on sign. A. 1, 8 leaves numbered. On the leaf after sign. B. III. : "Et hec de Anno primo Henrici sexti dicta sufficiant. Impress. per Richardum Pynsonum Regium Impressorem cum Privilegio a rege indulto."

3 H. VI.—Without date. Paged. On the reverse of folio lxviii : "Explicit Annus tertius Henrici sexti. Imprinted by Richarde Pynson, Printer to the Kynges most noble grace."

9 H. VI. Paged. On the reverse of fo. lxvij. : "Explicit Annus ix' Henrici vj. Impressum per (Richardum Pynson) Regis Impressorem." s. d. On the reverse of the next leaf, Pynson's device, No. V.

Printed by Rich. Tottyll.

21 E. III. 1561.	2 E. IV. 1566.
29 E. III. 1561.	3 E. IV. 1566.
30 E. III. 1561.	4 E. IV. 1558.
38 E. III. 1561.	5 E. IV. 1566.
39 E. III. 1561.	6 E. IV. 1557.
14 H. IV. s. d.	7 E. IV. 1567.
18 H. VI. s. d.	8 E. IV. 1556.
19 H. VI. s. d.	9 E. IV. 1556.
21 H. VI. 1575.	10 E. IV. and
22 H. VI. 1578.	49 H. VI. s. d.
27 H. VI. 1567.	11 E. IV. s. d.
28 H. VI. 1567.	12 E. IV. 1566.
30 and 31 H. VI. 1575.	13 E. IV. 1566.
32 H. VI. 1576.	14 E. IV. s. d.
33 H. VI. 1575.	15 E. IV. 1556.
34 H. VI. 1575.	16 E. IV. 1556.
35 H. VI. 1575.	17 E. IV. 1557.
36 H. VI. 1567.	18 E. IV. s. d.
37 H. VI. 1567.	19 E. IV. 1556.
38 H. VI. 1575.	20 E. IV. s. d.
39 H. VI. 1575.	21 E. IV. 1566.
1 E. IV. 1565.	22 E. IV. 1556.

Printed by T. Berthelet.

22—28 E. III. 1532.

Printed by W. Myddilton.

2 H. VI. 1547

7 and 8 H. VI. s. d.

10 H. VI. s. d.

12 H. VI. s. d.

Printed by Hen. Smyth.

4 H. VI. s. d.

Printed by Rob. Redman.

11 H. VI. s. d.

Without Date or Printer's Name.

17 E. III.—.

18 E. III.—.

The Decameron.

[1819, *Part I.*, pp. 501-503.]

I cannot but persuade myself your sane and intelligent readers may peruse with some portion of interest a succinct statement of what really occurred yesterday in the spacious sale-room of the justly renowned book-auctioneer, Mr. R. H. Evans. It is a correct statement, in which nothing is extenuated, or set down in malice.

The main object of attraction, sir, was “*Il Decamerone di Boccaccio* fol. M. G. Ediz. Prim. Venet. Valdarfer 1471;” the extreme scarcity of which edition needs no proof here beyond the acknowledged and recorded fact, that after all the fruitless researches of more than three hundred years, not one other perfect copy is yet known to exist. . . .

Childe Rodd first bade £100; Childe Tripehook next tendered £260; then came swiftly on the tug of mimic war; and the bloodless battle courteously raged with great spirit in utter uncertainty, till the valiant Longimani knights, from Paternoster Row, bore off the glorious meed; their last bidding being 875 guineas, *i. e.*, £918, 15s.—This book cost the Duke of Roxburghe but £100. For it, exactly seven years ago, the present Duke of Marlborough gave £2,260. It seems agreed, that the now adventurous purchasers have bought the same *bonâ fide* on speculation.

A QUIET LOOKER-ON. W. B.

Boccaccius de Mulieribus Clarissimis, 1473.

[1835, *Part II.*, pp. 151-152.]

Looking the other day over the valuable library, so generously bequeathed to his country by the late Chancellor of the Russian Empire, Count Romantsoff, I stumbled upon a copy, in excellent preservation, of the scarce book, “*De Mulieribus Clarissimis*” of Johannes Boccaccius; printed by John Czeiner de Reuthingen, Ulm, 1473.

This book is a folio, though no bigger than our small quartos. It

corresponds very exactly with that described by Dibdin in his "Bibliotheca Spenceriana," vol. iv. p. 580, and it appears to be of the same edition.

Dibdin, however, says that, in the Spencer copy, the full page contains 33 lines. The Romantsoff copy, on the contrary, is very irregular as to the number of lines in a full page. Thus of 133 full pages, there are

6 pages of 35 lines.			
25	"	34	"
44	"	33	"
33	"	32	"
19	"	31	"
5	"	30	"
and 1	"	29	"

As still further indications I shall notice that, in the index, the number of the 11th chapter and its place in the book is given in words at full length, and the same occurs for chapters 13, 18, 22, 24, 30, 33, 40, 44, 62, 64, 67, 69, 71, 72, 92, 93, and 102.

There are also several typographical errors; thus what should be the viiith. numbered leaf, is by mistake numbered viij.; and what should be lxxxi. is numbered lxxxvij.

Chap. xix. (De Erithrea) is marked in the index as at folio xxij., whereas it is on the reverse of folio xxi.

On the reverse of folio lxxx. chap. lxxvij. is put by mistake for lxxvi.

On the reverse of folio lxxxi. chap. lxxxvij. is put by mistake for chap. lxxvij.

On the reverse of folio lxxxiiij. the number of the chap., which is lxxx., is entirely omitted.

On the recto of folio lxxxiiij. chap. lxxv. is put for chap. lxxxv.

On the reverse of folio ci. chap. xcviij. is put for xcv.

The book contains 118 leaves, including the index, and has 235 printed pages, the reverse of the last leaf being left blank.

The first chap. commences on the reverse of the iii^d numbered leaf and has the ornamental margin described by Dibdin.

The numbers of some of the chapters are given in gothic numeral letters, others, in words at length; not corresponding, however, in this respect, to the similar kind of diversity in this index.

There are 113 chapters, with 81 woodcuts, all of which are coloured. The cut of chap. xlvij. on the reverse of folio l. is repeated at chap. liij. on the recto of folio lvij.

The initial letters of the several chapters are ornamented and coloured capitals, but of these, three are wanting, the spaces for them being left blank. These are the S of the name Simiramis of the second chap.: the C of the name *Camilla* of chap. 37; and again the C of *Cornificia*, chap. 84.

The same capitals are ornamented and coloured in exactly the same manner. They appear to have been printed in colours.

In all other respects the copy, as I have already observed, corresponds to that described by Dr. Dibdin in the "*Bibliotheca Spenceriana*" and the foregoing details will serve to determine the existence of a copy of the book in question, either similar or dissimilar to that in Lord Spencer's library, a circumstance the knowledge of which will either way prove satisfactory to the bibliographer.

The Romantzoff copy is in a comparative modern binding of green morocco with gilt edges, and is perfectly preserved.

Yours, etc. J. R. J.

Calendar of Regiomontanus.

[1817, *Part II.*, pp. 19-21.]

In the fourth volume of the "*Bibliotheca Spenceriana*," Mr. Dibdin states article 945 to be "*Calendarium Joannis Regiomontani, seu de regio monte, Lat. Germ. printed in 1475, quarto;*" and says, "that it is not without reason that Panzer refers us to Schwarz for an account of this very rare and curious volume—and that it is equally evident from such account that Panzer had never seen the latter part of it, which is printed in the German language, and is a version of the first part, printed in Latin." I suppose that Mr. Dibdin meant to say that Schwarz, and not Panzer, had never seen the German version; the account of the book being Schwarz's, and only referred to by Panzer. Be that as it may, I conceive that the Latin and the German versions described by Mr. Dibdin are totally distinct publications by different printers; and I think that the German version being printed in a different type (Chancery hand) from the Latin version, and having the same cuts (repeated), is (independent of divers other circumstances hereafter in part referred to) a sufficiently confirmatory evidence of the fact. . . .

I now proceed, Mr. Urban, to the description of what I suppose to be the first edition of the "*Calendar of Regiomontanus*" in my possession, and to show wherein it accords and differs from the edition described by Mr. Dibdin. On the recto of the first leaf is the title (surrounded at least on three sides by an elegant border in black; the bottom being filled up in the middle with the names of the printers, etc., in red; the vacancy at each end having an ornamented knot in black). The title, in verse, is as follows (the first letter whereof is printed in red).

Aureus hic liber est : non est preciosior ulla
 Gemma Kalendario : quod docet istud opus.
 Aureus hic numerus : lune : solisque labores
 Monstrantur facile : cunctaque signa poli :
 Quotque sub hoc libro terre per longa regantur
 Tempora : quisque dies : mensis : et annus erit.

Scitur in instanti quecunque sit hora diei.
 Hunc emat astrologus qui velit esse cito.
 Hoc *Johannes* opus *regio de monte* probatum
Composuit; tota notus in *italia*.
 Quod *veneta impressum fuit* [. . .] per illos
Inferius quorum *nomina picta loco*.

1476.

Bernardus pictor de Augusta
 Petrus loslein de Langancen
 Erhardus ratdolt de Augusta.

In the following respects, therefore, my copy differs from that described in the "Bibliotheca Spenceriana." It has a title (placed on the recto of the first leaf), it has a date, and it has the names of three printers; the last of whom is several times mentioned in terms of praise by Mr. Dibdin in the three last volumes of his work, wherein he states that the "Regiomontanus" of Earl Spencer has the recto of the first leaf blank (the title nowhere else supplied), and has no date or printer's name. My copy differs also from the other in two other circumstances. First, the figures throughout (both red and black) are, it is true, the rude Arabic, but those which are on the reverse of each leaf are not introduced in red ink by the pen, but are printed in red; and, secondly, in my copy, the words "Ductu Joannis de Montereio" are wanting at the bottom of the table intituled "Dies Pascalis." Whether those words are printed or written Mr. Dibdin does not state, but says that at the bottom we read them.

In all other respects my copy exactly accords with that described by Mr. Dibdin (taking for granted that his omission of one of the subjects "De Inditione," treated of in the twelve leaves particularized with titles, is a mere error of the press). From the whole of this account of my book, I draw the inference that it is the *editio princeps*; that the famous Ratdolt was the printer of this rare and curious volume (at Venice, and not at Nuremberg); that the ornamental KL (by way of running title), the beautiful *blooming capitals* (formed of branches and foliage, etc., of trees), and the words and figures printed in red, with no ordinary skill, bespeak a master in the typographical art; and that the date of 1476, together with the following quotation from the before mentioned chapter "De Conjunctionibus," etc., explaining the author's meaning as to the *cycles* he has taken, are clearly confirmative of the above inference.

"Hæ columnæ tribus Cyclis decemnovalibus accommodantur: quorum videlicet quivis *decemnovem* annos continet. Primus initium sumit ab anno Christi domini 1475; secundus ab anno 1494, et tertius anno 1513; quos etiam annos Numeri sui supra binas columnas positi representant."

INVESTIGATOR.

P. S. I am aware that in the "Life of Regiomontanus" (whose

name was John Muller, but so called from *Mons Regius* or Konigsberg, where he was born) it is stated that he set up a printing-house at Nuremberg, and there published his own "Calendar" and other works; but as the Calendar, etc., so printed has not been produced, and the above Calendar (printed by Ratdolt) came out immediately prior or subsequent to the author's death (for he died in 1476), we have no evidence against the inference (which I have contended for) of its being the *first* edition.

Three Rare Block Books.

[1817, *Part II.*, p. 604.]

Messrs. Longman, Hurst, and Co. have very recently purchased upon the Continent a library of considerable extent and curiosity; in this collection occurs a volume which, speaking of it as a volume, from the nature of its contents, and truly singular state of preservation, may not be unaptly termed unique. It consists of three of those first efforts of the typographical art styled "Block Books," with the cuts quite free from those rude attempts at colouring which so generally disfigure them, and in the finest possible condition.

1. "*Speculum Humanæ Salvationis*."—The first Latin edition, and of which no other copy exists in this country. On examining this with the remarks of Mr. Ottley, in his "*History of Engraving*," where he very ingeniously enters into a minute comparison of the state of the blocks in the various impressions, his hypothesis is confirmed in a most remarkable manner; and this edition, which he had never seen, satisfactorily proved to be the first.—At the sale of the Merley Library, in the year 1813, a copy of this work, erroneously stated to be the first edition, was sold for three hundred guineas.

2. "*Biblia Pauperum*."—Of this it is perhaps sufficient to observe, that, on referring to the numerous bibliographers who have described the variations and peculiarities of different editions, the present is undoubtedly the first. At the same sale, above noticed, a copy of this edition was sold for two hundred and forty-five guineas.

3. "*Sancti Johannis Apocalypsis*."—With the exception of a few variations, and it is believed that no two copies exactly correspond, this agrees with Lord Spencer's copy, and is probably the first edition.

As these three books have occupied so much of the attention of bibliographers, and are so well known to the learned in books, it would be useless to crowd your columns with quotations from books which all libraries possess; but a few words respecting this identical volume may not be deemed irrelevant: That this volume is in a genuine original state of binding is evident; and that the binding is of the fifteenth century, more than probable. From the circum-

stance of a waste sheet of Calderinus's Juvenal, the edition of 1474, being pasted on the cover, it may indeed be fairly presumed that the three books were about that period united; and from the style of binding, it is inferred, were so done in Italy. On inspecting the back, there is sufficient to prove that the three books had previously been bound separately; and on minutely inspecting the first and last leaf of each, there remains no doubt of their having been many years in use while in that state.

Yours, etc. A. F. GRIFFITH.

Liber Aggregationis Alberti Magni.

[1812, *Part I.*, pp. 232-233.]

In the second volume of "Typographical Antiquities," by the Rev. Mr. Dibdin, is a long note upon the "Liber Aggregationis Alberti Magni," an edition of which was early printed in this country by William Mechlin, but without date. Mr. Dibdin seems by this note to have bestowed peculiar research upon the works of this author, which are certainly very curious; but as it appears that the editor has seen no other copy of this work than that published by Mechlin, I beg leave to state some particulars of a copy in the possession of Mr. Haworth, which I believe to be the edition of that work from which Mechlin printed his, as they perfectly agree in every word, even the abbreviations. This work was beautifully printed at Augsburgh in 1478, by John de Annunciata, in double columns, with large margins, and upon most excellent paper. Like most of the works published at that time, it has no title-page; though the addition of that useful appendage was soon after adopted. The "Perutilis repetitio famosi," etc., printed by Gregory Botticher at Leipzig in 1493, has a title-page. This work, like the other, proves the art of paper-making and printing to have been brought to great perfection in Germany at that time. Indeed, Augsburgh was then famous in the useful arts; and when Mr. Dibdin, according to his promise, shall have laid before us the foreign treasures of Lord Spencer's library, we shall not, perhaps, find it much behind Mentz in the art of typography. In 1478, an edition of the "Liber Aggregationis" was printed by Schribber at Bologna. Albert, after having resigned the episcopacy of Ratisbon, returned to his cloister. He was born at Cologne, I should infer from the following extract: "Expliciunt secreta aliqua Alberti Magni de Colōia super," etc. The books commence as follows:

"Liber primus de viribus quarum d' herbarum."

The second begins with an enumeration of a variety of stones, and then

"Si vis scire utr. mulier tua sit casta, accipe lapide' qui magnes vocatur est," etc.

The book ends with a variety of astrological observations at e 3.—Then

“Impressum quide’ est hoc opusculu’ per magisterium Johannem de Annunciata de Augusta. laus Deo, pararoseq’ Virgini Marie, necno’ toti curie celesti triumphanti, anno salutis M.CCCCLXXVIII.”

I should think Mr. Dibdin’s inquiries would be much facilitated by a little more attention to the watermarks of those copies, where the dates and printers’ names are omitted ; such is the case with the work entitled

“Here begynneth a lytel treatyse of the horse, the shepe, and the goos ;”

of which there are three editions, and, perhaps, but one copy remaining of each. The Roxburgh copy was printed by Wynkyn de Worde, and has one leaf more than the Cambridge. Mr. Haworth’s copy wants the last leaf, but had the same number as the Cambridge, which Mr. Dibdin supposes to have been printed by Caxton. It has also the following watermark, which I do not find engraved in Ames’s impressions of Caxton’s watermarks : a circle divided into six compartments ; one line branches out of the circle about half an inch, and ends in a small flower or diamond. There are also short appendages slanting from the outside of the circle. The print is certainly Caxtonian, and belongs to Reynard the Fox. It represents a lion seated under a tree, crowned and sceptred, having before him a dog, a cat, a pig, and a wolf, laying their complaints of reynard, who is seen in the background seizing a hare or a rabbit. The poetry of this little thing by Lydgate is simple, grave, and very interesting. [See Note 1.]

Yours, etc. R. JONES.

Raymond Lully : *Ars Generalis Ultima*.

[1776, p. 497.]

In your last magazine, p. 448, the learned Mr. T. Row has shown that there must have been two editions at least of Lulley’s “*Ars Generalis Ultima*,” one temp. Henry VII. and another in 1645 ; and, at p. 451, a correspondent under the signature of “*Antiquarius*” has noticed from Mattaire’s “*Annales Typographici*” an edition prior to both these, viz., in 1480, overlooked by Mr. Row, who is very seldom detected in making an inaccurate search. Du Pin, in his “*Ecclesiastical History*,” vol. xii., p. 53, likewise mentions the “*Great Art*” of Raymondus Lullus, which I conceive to be the piece inquired after by Mr. Vine, to have been published at Strasburg in 1651, with several other works of the same author ; and he adds, that some commentaries of the Lullists were printed with them. [See Note 2.]

W. AND D.

Ludus Septem Sapientum.

[1832, *Part II.*, pp. 136-138.]

In an article inserted in your magazine for June, p. 532, [a review of *The Philological Museum*,] I made a slight reference to a very rare book, intituled "*Ludus Septem Sapientum*;" and I now recur to the same subject, in the hope that, as I have paid considerable attention to works of that kind, I may be able to unravel some of the most intricate points in the history of ancient and modern literature.

Of the work in question, there are only two Latin editions of any note, one printed in Gothic characters, without date or place;* and the other, "*Impressum Francofurti ad Mænum, apud Paulum Reffeler, Impensis Sigismundi Feyrabent.*"

The latter,† says Brunet, under the title of "*Historia Calumniæ Novercalis*," has been attributed to Franciscus Modius; most probably on the authority of Erhard on Petron. Arbitr. § cxi. But, as Modius is known to have had access to, and made use of, Latin MSS. (see Jöcher's "*Allgemeine Gelehrten Lexicon*," v. Modius) it is more than probable that he merely transcribed an older and better MS. than the one used by the first editors of the "*Ludus*;" where the barbarous Latinity proves at once a modern hand; while the style of the other is such as would not disgrace, except in a few instances, the best era of Roman literature. This surmise respecting the real origin of Modius's version is partly borne out by the fact that Petrus Faber of old accused Modius of plagiarism, on the ground, probably, of his having passed off as his own a work obtained from other sources. Thus much is at least certain, as we learn from Erhard, l. c. that two MSS. of the "*Ludus*" were actually in existence eighty years after the time of Modius, one in the possession of Muntzenburg, then prior of the Carmelite Monastery at Francfort on the Maine, the very place where Modius's version appeared: and the other in the library of Goldast. Where those MSS. are now to be found, is more than I can tell. Should they be still in existence, and compared with the version of Modius, they will most probably confirm the suspicion stated above; for it is almost impossible to believe that the incidents detailed in the story of Menelaus, Helen, and Paris, could have been invented by a modern; although they would naturally occur to an ancient author, familiar with all the traditions relating to "the tale of Troy divine." Had the incidents been such as might have been picked up from classical source, no argument could be drawn in favour of the antiquity of the story; but when we read there, what we in vain search for elsewhere, how Paris was, in consequence of

* Of this edition a copy is to be found in the British Museum. See Catalog. v. Roma.

† Of this edition no mention is made by Mr. Douce, in his notice of the "*Ludus*."

a dream sent by Venus, induced to visit Greece ; and how he there saw Helen, to whom Venus had also sent a dream, and how by the aid of those dreams the parties, although previously total strangers to each other, became acquainted at first sight ; and why Paris was kindly received as a guest by Menelaus ; and how he contrived not only to keep up a secret intercourse with Helen, but to carry her off before the very eyes and even with the good wishes of the husband, totally unconscious of the trick so successfully played on him by his faithless wife and her handsome paramour ; we must at once acknowledge that the whole story bears all the internal marks of an old tale. To this must be added the external proofs arising from the fact, that the same work contains another and wittier version of the story of the Ephesian matron, than is to be found elsewhere ; and as this last story is told not only by Petronius, but even in the Greek life of Æsop (not written, as Bentley supposed, by Planudes, but merely edited by that monk, and, as in the case of his castrated collection of Epigrams, expurgated), it is fair to infer that both stories were derived from a Greek original writer, who lived not only before the time of Nero, to whom Petronius is said to have been *Arbiter Elegantiarum*, but even before the time of Augustus ; for the same story of the Dame of Ephesus is found in the collection of Phædrus's fables, discovered about twenty years ago at Naples ; at least if Phædrus were, as he is supposed to be by some, a freedman of Augustus.

By whom and at what time, and with what view the original Greek "Ludus" was written, will be satisfactorily shown upon some future occasion. At present it is enough to state that the Latin "Ludus" is a portion of a work which, when complete, owned no equal for the rare union of sparkling wit and sober wisdom, for a boundless range of thought combined with a concentrated fixedness of purpose, and for a deep vein of useful truth running under a thin surface of amusing fiction.

Mr. Douce, in Ellis's "Specimens of Metrical Romances," vol. iii., has endeavoured to refer the origin of the "Ludus" to the fictions of the East ; and to that part of the world we are doubtless indebted for so much of the work as is taken up by the long and unmeaning narrative of the king's son ; the whole of which is properly wanting in the old French metrical version of "The Seven Wise Masters," where the story of the two crows ends the work.

Had Mr. Douce remembered the fact that the Greek versifier of the fables of Æsop is called Babrias, while the Oriental author is called Babier or Beber, he would have seen that the latter is only a corruption of the former ; and had he also borne in mind that "son" is in Hebrew *bar*, and in Greek *pais*, while the Latin *sanct* is the same as the Oriental *sind*, he would have also seen that Sind-a-bar and Synt-i-pas, both of whom figure away in connection with these

half-Greek and half-Asiatic tales, are one and the same person ; and that both of those words refer not to the "holy man" teaching, but to the "holy child" taught ; whose name in Modius's version is *Astrei*, a corruption of Ἀστρείου (hence Horace's *Asterie*), itself a synonym for Αἰθρείου, the Greek for *Sancti* or *Divi*.

Thus then have I been able to trace the far-famed *Syntipas* to its really Greek original ; and having shown that *Syntipas* or *Sindibar* are merely Oriental hybrid compounds, I proceed to prove that the equally celebrated *Bid-pai* is another Oriental hybrid compound ; where *bid* means "a song," and *pai*, as before, "a child : " and that *Bid-pai* is not the name of a person, but the title of a poetical work written for the instruction of a child. Now that *bida* means poetry is plain, from the word *Dabid* ; where *Da* is "the," and *bid*, "poet" (that person being κατ' ἐξοχήν, "the poet") ; and that *Da* is "the," is proved from *Da-rius*, which is evidently "the rayah," or king ; and from *Da-lilah*, "the lovely," or rather "the lovely as a lily." Hence *Bid-pai* is "Poet for Boy," where *Bida* or *Vida* has evidently some connection with the Greek αἰοῖδᾶ, *aoida* ; and hence *Bagha-Vida* are merely the Greek sounds Ἁγιοαῖδᾶ, *Hagi-aoida*, i.e., "holy poetry."

The third and last Oriental hybrid compound connected with these half-Greek and half-Asiatic stories, is the title of the Oriental work "*Calilah Dimna* ;" which means literally, *Cala*, minister, *Ali*, a lord, and *Dimna*, a lady. At least, *Dimna* is evidently a corruption of *Domina* ; and while *Ali* is lord, the word *Cal* is only the latter half of the word *Schah-Kal*, corrupted by the English into "jackal," but which means *Schah*, "a king," and *Kal*, "a minister," or rather a *cunning* servant ; for *cal* has probably some connection with the Latin *cal-eo*, "I am cunning ;" an attribute assigned to the fox, who plays in the Greek fables the same part as the jackal does in the Oriental.

Of this work we meet with another title, "*Belile et Dimneh* ;" which is evidently corrupted from "*Bellua et Domina*."

Thus, then, have I laid open the real Greek source to which these Oriental fictions are to be traced ; or, at least, have shown the origin of the hitherto inexplicable names of supposed authors, and the titles of books partly of Greek and partly of Oriental manufacture. In this account, I have supposed that literature travelled eastward, and not, as usually asserted, westward. But this last is an assertion which, like a hundred others, has been taken up at random, and still keeps its ground, despite the evidence of facts, which prove beyond all doubt, that, by Alexander's invasion of India, and the settlement of his generals in different parts of Asia, the knowledge of Greek literature, arts and sciences was extended to countries which to that period had scarcely heard of Greece, and, of course, knew nothing of the writings of men whose every word has become in after-times a mine of thought ; while, on the other hand, all that

Greece learned in the east, either in Egypt or Ionia, became a part and parcel rather of her tenets of philosophy than of her fictions of romance; or if she did derive some slight aid to her literature by her intercourse with Asia, the great body of her poetry especially was her own; nor is it easy to detect, at least in her better days, the *purpureos pannos* obtained from the tawdry and unmeaning ornaments of Oriental imagery.

To the preceding list of Eastern hybrid compounds may be added the Hitoo-paidessa; which, like Bid-pai, contains a Greek word, derived from *païs*, namely, *paideuoussi* (παιδεύουσι), and also another Greek word Hepta (ἑπτά), corrupted into Hitoo; and hence Hitoo-paidessa is only an oriental "Septem Sapientum Ludus;" of which we have an imitation in old French rhyme, under the title of "Le Chatolement d'un pere à son Fils," and a more modern prose representation, that passes under the name of "Alphonsus de Clericali Disciplina;" said to be translated by a Jewish convert to Christianity, out of an Hebrew work, itself a translation from an Oriental original. In this version of Alphonsus, which is only one step removed from John of Capua's barbarous Latin version of the "Directorium Humanæ Vitæ," we lose sight of the mystic *seven*, because at that time the clergy were extremely unwilling to admit any connection between the religion of Rome and the superstitions of Egypt.

This work of Alphonsus, says Mr. Douce, in Ellis's "Specimens of Romances," i., p. 134, is attributed in Latin MSS. to the Arabic Loc-man. But the celebrated Locman, the very counterpart of the Greek Æsop, and whose history has baffled every writer on the subject to unravel it, is only another Oriental hybrid compound, derived from the Greek, Λόγος, *Logos*, united to the Asiatic "Man," found also in the Teutonic dialects. Hence Loc-man or Log-man, means only "Fable-man," the Greek word Λόγος being used indiscriminately with Μῦθος to signify "a fable."

Mr. Douce also says that the oldest French metrical version of the "Ludus" is found in some MSS. with the title "Dolopatos." But this is obviously only a corruption of "Doulos Pistos," Δούλος Πιστός; that being the name of the Privy Council of the King of Persia, as we learn from Æsch. Pers. Τάδε μὲν Περσῶν—πιστὰ καλεῖται. Equally obvious is it that the French author Hebers, is a corruption of Hebrews, the writer said to be translated by Alphonsus.

Thus much in proof that the Oriental collections might have been derived from Greek or Latin originals. My next inquiry will be to show that they must have been so derived, and to point out when, why, and how, the literature of Greece became first known to the Orientals. [See Note 3.]

Yours, etc. A. Ω.

P.S. Instead of saying there are only two editions of the "Ludus," I ought rather to have said that there are three. For the "*Historia Calumniæ Novercalis*," is evidently an older representation of the "Ludus," as observed by Brunet; a fact of which Dibdin seems not to have been aware, who has given some account of a copy in "*Ædes Althorpiæ*," p. 147, of the edition by Gerard Lieuw; but whether it agrees in all respects with the edition *s. l. et a*, is more than I can say.

Old Copy of the History of the Seven Wise Men.

[1767, pp. 541-542.]

I lately met with a mutilated copy of a book, which to me at least appears a curiosity. It bears for its title, "*Historia de Columnia Novercali*:" an history now commonly sold at stalls for the entertainment of English children, under the title of "*The History of the Seven Wise Masters*;" with which last mentioned book mine agrees as to the substance and order of the tales, but differs considerably from it in the form and manner of relating them.

It is printed in sixteens, in the common gothic character of the time (the beginning, as I judge, of the sixteenth century) an English or black face approaching to a Roman, on a pica body, and with many abbreviations, and is ornamented with wooden cuts, of the size of the page, which, considering their age, are by no means contemptible.

The preface runs thus:

"Composita pridem '*Calumniæ Novercalis historia*' quæ '*Septem Sapientum*' dicitur, pulchro quidem argumento, pulchris etiam ac memoratu dignis tractata exemplis, in utramq; partem & defensionis & condemnationis, sive vera sive ficta sit, nihil ad te attinere puto mi *Gerarde*: magis autem quid doceat adverte, intelligimus ex ea & qui sint malarum mulierum, & pravorum liberorum, & zelotyporum itemq; delirorum senum, aliarumq; personarum mores atq; fortunæ variâ ratione, ut quid caveri quidve eligi oporteat agnoscamus. Cum autem nominum quorundam ratio temporibus satis respondere visa non esset, & textus nimium fluxus minimeq; cohærens videretur, non indignum judicavi quo tibi morem gererem id postulanti, paululum mutatis verbis obmissisq; nominibus ne legentem offendant, re ipsa integra servata, hanc narrationem efferre; ne quid inventori laudis aut inventioni veritatis detractum esse videatur: imposito potius nomine '*Calumniæ Novercalis*' qualis & '*Phædræ*' fuit in *Hyppolito*; et simili quoq; genere uxoris *Putipharis* in *Joseph Hebræum*; & senum illorum in *Susannam*; ut eo nomine historia hæc majorem notitiam gratiamq; apud lectores sit habitura."

From hence it appears that this book is an alteration and improvement of a more ancient work, intitled, "*Historia Septem Sapientum*,"

and as the particulars here said to be altered are retained unaltered in the English translation, it should seem that the English history is translated from a performance of a more early date than this.

Now, sir, I should be glad to see from some of your curious and inquisitive correspondents an account of the author, improver, and ancient printers of this work; and of the *Gerardus* to whom this work of mine in particular is inscribed. Such an account may be agreeable to many of your readers, and not without its uses too; as it is well known that "The History of Reynard the Fox," "The Merry Tales of the Mad Men of Gotham," and some other performances which I might mention, are so far from being, as they are generally esteemed, ridiculous romances and childish toys, that they are works of admirable contrivance and design; and were written by the most ingenious men and the greatest wits of their respective ages. [See Note 4.]

I am, etc. T.

Old English Poetical Facetiæ.

[1835, *Part I.*, pp. 269-275.]

Order and arrangement are very good things where they can be conveniently observed; where they cannot, it would be mere folly to make the attempt; and excepting as to the general subjects, we shall not pretend to carry any such design into execution. The chief materials of the present, and of some other papers, will be derived from the extraordinary library of the late Mr. Heber, including books that have not yet been sold, as well as those already brought to the hammer. In the first instance we propose to speak of old English poetical Facetiæ, avoiding as much as possible ground that has been previously trodden. Our principal claim to attention will be derived from the novelty of the topic and the rarity of the works by which it will be illustrated. In treating it, while we reject the trammels of order, we nevertheless intend to proceed with some regard to system.

We confine ourselves to poetical Facetiæ, not because there is not a great deal of amusement, and knowledge too, to be obtained from prose productions of the same class, but because to examine the latter with any degree of minuteness and attention would occupy too much space, and by opening too wide a field of inquiry and discussion, lead us far out of our way. We should have to speak of the "Hundred Merry Tales," the "Tales and Quick Answers," and the "Merry Tales of the Mad Men of Gotham," all printed in the reign of Henry VIII.; of those of the Jests of Scoggin and of Will Somers; of those of Tarlton and Peele; and so on down to the "Wit and Mirth" of Taylor the Water Poet, or to the imputed jests of the celebrated Archy. It would not be difficult to trace many of the stories inserted seriatim in each of these collections, not only from work

to work as they came out at various periods, but up to their originals in Greek, Latin, German, French, Spanish and Italian. The latter language indeed, was a most fruitful source from which such men as Andrew Borde (author of the "Merry Tales of the Mad Men of Gotham" and probably of other similar works published about the same date) drew his materials. Not a few of these have come down to our own day, and with certain modernizations are found in nearly every edition of Joe Miller. Those industrious, acute and learned antiquaries, the Brothers Grimm, in their collections of humorous narratives current among the peasantry of Germany, etc., have given a tale which with others has recently been rendered into English; but the translator was not at all aware that it made its appearance in our language three hundred years ago, and that its real original was in all probability Italian. We first meet with it in English in the volume called "Tales and Quick Answers," printed by Berthelet, near the middle of the reign of Henry VIII.; and after undergoing various changes in the interval, we again find it employed in "Pasquil's Jests mixed with Mother Bunch's Merriments," 1604, 4to, which was one of the most curious books of the kind sold in the fourth part of Mr. Heber's collection. There it is given as follows:

"A Deceit of the hope of the covetous with a Turnip.

"The King of France, Charles the Fifth, being presented by a poor gardener with a turnip of a huge greatness, gave him for his reward 500 crowns, giving him charge to lay it up, and keep it safely for him till he did call for it; which bounty being noted of all his court, and chiefly observed by one covetous rich officer of his house, caused him in hope of some greater recompence for a greater present, to present his Majesty with a fair and goodly horse; which the King thankfully receiving, noting his miserable nature, and that his gift rather did proceed from hope of gain than good will, called for the turnip, wherewith he rewarded the miserable asse; at which he no less fretted than all that saw it heartily laughed."

How much Messrs. Grimm in their "*Kinder und Haus Maerchen*" have improved this simple incident by additional circumstances, will be seen by those who are acquainted with their entire work, or with the extracts from it printed under the title of "*German Popular Stories*." It is given at greater length than in "*Pasquil's Jests*," by the author of "*Tales and Quick Answers*," but the main features are the same there as in the *Facetiæ* of Poggio, whence it was translated into the "*Facetie Motti et Burle di diversi Signori et Persone Private*," by Domenichi, so often reprinted. The edition before us is that of Venice, 1565, to which a seventh book was for the first time added. There, as well as in the oldest English authority, the anecdote is attributed to Louis XI. and not to Charles V. as in "*Pasquil's Jests*." The same course was run by other stories and jests found in the two

English collections above referred to ; and one, "Of the old man that put himself in his son's hands," as it is entitled in "Tales and Quick Answers," may be traced in almost every book of the kind from the year 1534 to 1834. It is a fact worth mentioning in connection with this subject, that the notorious tale of "Whittington and his Cat" (supposed to be indigenous to this country) is first narrated by the Piovano Arlotto, who died in 1483, and whose "Facetie Motti," etc., were collected and printed soon afterwards. It is there given under the following title, "Il Piovano a un Prete, che fece mercantia di palle, dice la novella delle gatte," and the hero is represented to have been a merchant of Genoa. [See Note 5.]

The way in which the very oldest of our dramatists have made use of these ancient jest-books may be shown in a single instance. In the interlude of *Thersites*, written in 1537, we read the subsequent dialogue between the hero and Vulcan, after the former has required the latter to make a helmet or sallet for him. Vulcan pretends not to understand *Thersites*, on which he observes,

"I mean a sallet, with which men do fight.

Mulc. It is a small tasting of a man's might

That he should for any matter

Fight with a few herbs in a platter.

No great laud should follow that victory.

Thers. God's passion ! *Mulciber*, where is thy wit and memory ?

I would have a sallet made of steel.

Mulc. Why, sir, in your stomach long you shall it feel,

For steel is hard to digest."

The point of this colloquy, such as it is—the play upon the words "sallad" and "sallet"—is contained in one of the jests in "The Sackfull of News" which is mentioned by Laneham in his letter from Kenilworth and which (though no edition older than a century afterwards is now known) had been printed certainly long before 1575, and in all probability prior to 1535.

Dismissing, therefore, prose *Facetiae* with these few observations, we shall proceed to examine some of the humorous productions in verse which form part of the library of Mr. Heber, or have elsewhere come under our notice ; remarking in the outset that we shall scrupulously avoid the insertion of anything objectionable on the score of delicacy or propriety. That this will be a task of some difficulty, will be apparent to those who are at all acquainted with the unconstrained manner in which our ancestors thought and the free language in which they expressed their thoughts. For this reason some productions of a highly amusing kind, and affording curious illustrations of the manners of the time when they were written, must be sealed books to us, or at most can only be glanced at, with the

selection of a few passages, affording a very imperfect notion of the nature and contents of the whole. One of these occurs to us at this moment, "Jill of Brentford's Testament," a tract of excessive rarity, of which we believe only two copies are known, one at Oxford and the other recently sold. It was written by Robert Copland and printed by William Copland; and the humour of it is of the very broadest description—so broad that we are unable even to allude to the nature of the bequests the old lady is represented to have made to her friends, and especially to the Curate who drew her will, and who might reasonably have expected a more substantial reward for his pains. In his Prologue, Copland, "the auctor" thus describes his heroine:

"At Brentford on the west of London,
Nigh to a place that called is Sion;
There dwelt a widow of a holy sort,
Honest in substance and full of sport.
Dally she could with pastime and jests
Among her neighbours and her guests.
She kept an inn of right good lodging
For all estates that thither were coming."

Here we must stop, with the more regret, because the production has not, that we remember, been anywhere examined and criticised. However, we shall be able farther on to find another unobjectionable passage in the Prologue, though from the body of the tract it is impossible, for the reason above stated, to quote a single line. R. Copland goes on to state, that not being able to understand a singular and proverbial phrase he had often heard, he mentioned it to a friend, whom he calls John Hardisay—

"A merry fellow in each company,
Which said, 'Copland, thou lookest dry.'
'The truth,' quoth I, 'is as you say,
For I drank not of all this day;
And of a short tale to make an end,
To the Red Lion at the Shamble's end,
We went for to drink good ale,
And as he was telling his tale,
I offered him for to drink first.
'Copland,' quoth he, 'art thou a-thirst,
And biddeth me a-fore to drink?
To my judgment I do think
Of Jill of Brentford worthy thou art,' etc.

Copland asks for an explanation; and his friend Hardisay (who seems to have been one of our earliest antiquaries and collectors of

MSS., and to have delighted in all that was quaint and droll), professes to have discovered it in

“ An old scroll, all ragged and rent,
 Beseeming it is some merry intent,
 As divers say that do it read,
 But gallant toys there are indeed.
 It is antique, broken, and so raced
 That all the chief is clean defaced.
 Take it, and I pray thee heartily,
 Look thereon, and if thou espy,
 That it be of any substance
 Of mirth or of honest pastance.
 And where thou spyest that it doth want
 Or where for lack the matter is skant,
 Put to it as is according
 To the matter in everything.
 Keep it with thee and take some pain
 The poor man shall have his mare again.”

Copland carries the scroll home, reads it, and finds it very entertaining and satirical. The sick widow, with a cup of her own ale in her hand, bequeaths five-and-twenty ludicrous legacies, besides that to the Curate, to persons of all classes ; and after she has concluded, Jill of Brentford exclaims,

“ What, maid ! come hither, I 'shrew your neck,
 Bring us up shortly a quart of seck,
 A couple of buns, and set us some cheese,
 So, friends, ye shall not all your labour leese ;
 I have, as now, no better cheer to make you,
 Be merry and welcome, to God I betake you.”

With these words “the jolly old girl” is supposed to die ; and in a concluding “exhortation” Copland entreats his reader to take “this little pretty fantasy” in good part. As we before said, we are sorry to be under the necessity of giving so imperfect an account of it ; if we gave more we are sure our readers would not take “this little pretty fantasy” in good part.

The ‘Twelve Merry Jests of the Widow Edyth’ are liable to the same objection, though it may not apply to them in the same degree. They are considerably older than “Jill of Brentford’s Testament,” having been first printed by Rastell in 1525 ; but the edition sold among Mr. Heber’s books was that of 1573, “imprinted at London in Fleet-lane by Richarde Johnes,” but they have not an equal portion of coarse humour. The jests are in fact not so much jokes as impositions and frauds practised by the Widow Edyth upon various persons

and in various places. The nature of the tract is stated pretty fully upon the title-page in the following lines :

“This lying widow, false and crafty,
Late in England hath deceived many,
Both men and women of every degree,
As well of the spiritual as temporalty ;
Lords, knights, and gentlemen also,
Yeomen, grooms, and that not long ago ;
For in the time of King Henry the Eight,
She hath used many a subtle sleight ;
What with lying, weeping, and laughing,
Dissembling, boasting, and flattering ;
As by this book hereafter doth appear,
Whose list the matter now for to hear,
No feigned stories, but matters indeed,
Of xij of her jests here may ye read,
Now newly printed this present year
For such as delight merry jests for to hear.”

The name of the author, Walter Smith, is also inserted on the title-page ; and the remark that would occur after a perusal of all the tales, is one of disappointment at the baldness and rudeness of the narrative and at the want of drollery in the incidents. The promise, in short, is much better than the performance. There is a copy of this edition of the tract in the Selden volume at Oxford ; and as no specimen of it has been inserted in bibliographical works, we will present our readers with

“The third merry jest : how this Widow Edyth deceived her Host at Horminger, and her Host at Brandon-ferry, and borrowed money of them both ; and also of Master Guy, of whom she borrowed four marks.

This widow then walked withouten fear
Till that she came to Horminger,
Within two miles of St. Edmondsbury ;
And there she abode full jocund and merry,
For the space fully of six weeks day,
And borrowed money there as she lay.
Her old lye she occupied still ;
The people gave her credence until.
At Thetford she said her stuff lay,
Which false was proved upon a day.
Then one Master Lee committed her to ward,
And little or nought she did it regard.
On the sixth day after delivered she was,
And at her own liberty to pass and repass.

Then straightway she took to Brandon-ferry,
In all her life was she never so merry ;
And there she borrowed of her host
Thirteen shillings, with mickle boast
Of her great substance, which she said she had.

To Bradfield straight her host she lad,
Where she said that she dwelled as than,
And when she came thither she fill'd him a can
Full with good ale, and said he was welcome, etc.

An oath he sware, so God him save,
The justice should know of her deceit,
'Ah, ——,' quoth he, 'heyt —— heyt !'
The justice name was Master Lee,
He sent her to St. Edmondsbury,
And there in the jail half a year
She continued without good cheer ;
But after she was delivered out
Upon a day withouten doubt,
My Lord Abbot commanded it should so be,
When he was remembered of his charity.
From thence she departed and to Coulime she come,
Where with her lies, all and some,
She sojourned, and was at board
In a house of my Lord of Oxenford ;
Wherein a servant of his own did dwell,
Which brewed beer, but none to sell.
The brewer was called John Douchmon,
With whom six days she did won.
Then after to Stratford at the Bow
She repaired, right as I trow,
And seven days there she abode
Spreading her lies all abroad.

In which time one Master Guy,
Supposing nought that she did lie,
And trusting of her to have some good
Four marks, by the sweet Rood,
He lent her out of his purse anon,
He asked ay when she would gon
To the place where her goods were laid ?
Which was at Barking, as she said.
Master Guy and his sister both
To ride with her they were not loth,
Ne grudged nothing, till they perceived
That she had them falsely deceived.
Then Master Guy with eager mood,
In the place whereas they stood,

'Reft her both kirtle and gown,
And in her petticoat to the town
He sent her forth. Mahound her save,
For his four marks no more could he have."

In considering the language, we are to bear in mind that it is that of the year 1525, and not of 1573, when the tract was reprinted. This is evidenced, among other things, by the mention of Mahound in the last line but one; it was obtained from the Miracle-plays in which Mahomet figured, and which were frequently represented in the reign of Henry VIII., though they fell into disuse in that of Elizabeth, when the Reformation was fully established. The gown and kirtle of which Edyth was bereft so unceremoniously by Master Guy, was perhaps the gown and kirtle out of which she cheated a draper of London, as related in "the sixth merry jest." Not a few of the lady's exploits would now come under the police-office denomination of "shop-lifting." No doubt there was such a person as the Widow Edyth shortly prior to 1525; but nevertheless, some of her adventures look like invention, and remind us of tales by Boccaccio and other Italian novelists, as, for instance, that where she obtained "a nest of goblets," and that where she persuaded three servants of Sir Thomas More (then residing at Chelsea) to become suitors to her at one time.

Our readers will, perhaps, by this time have had enough of Jill of Brentford and the Widow Edyth; and to compensate, in some degree, for the unfavourable light in which the fair sex has appeared, taking these two renowned ladies as its representatives, we will now briefly advert to a production of the same genus, but of a different species, which is very interesting also in a bibliographical point of view.

Warton ("Hist. Engl. Poetry," iii. 426, 8vo.) has made an extract from "The School-house of Women," printed by Wyer in 1542, by Kyng in 1560, by Petyt in 1561, and by J. Alde in 1572, so that it is evident that severe satire upon the female sex was extremely popular. Warton adds that "the author was wise enough to suppress his name;" and Mr. Utterson, when he reprinted the whole tract in his "Select Pieces of Early Popular Poetry," was unable to state by whom "The School-house of Women" was written. A tract among Mr. Heber's books enables us to settle the point; for in "The Praise of all Women," called "*Mulierum Pœan*," Edward Gosenhyll, who puts his name to it, avows that he was the author of "The School of Women," thinking he might acknowledge it with impunity at the moment when he was making some amends for his former ungallant attack. "The Praise of all Women" was printed without date by John Kyng, who put forth the edition of "The School-house of Women" in 1560. "The Praise of all Women" was

intended as an antidote, and Gosenhyll, the author, has certainly, as far as he could, balanced the account. He feigns a vision of ladies while he lay asleep in the month of January, prudently taking one of the longest nights for a dream of corresponding duration. The ladies wake him that he may undertake their defence.

“Awake, they said, sleep not so fast;
Consider our grief, and how we are blamed,
And all by a book that lately is past,
Which, by report, by thee was first framed,
‘The School of Women’—none author named.
In print is it past, lewdly compiled,
All women whereby be sorely reviled.”

Venus, who is present, puts her especial commands upon Gosenhyll; and the body of the work consists of a long harangue by the Queen of Beauty in laudation of the ladies, which the author puts into writing. He cannot, however, avoid making a sly hit now and then at the sex, even in the midst of his panegyric, for after referring to the creation of Eve as Adam's companion (Venus wisely omits any allusion to the incident of the forbidden fruit), he inserts the subsequent humourous and satirical stanza:

“Some say the woman had no tongue,
After that God had her create,
Until the man took leaves long
And put them under her palate.
An aspen leaf of the devil he gate,
And for it moveth with every wind,
They say women's tongues be of like kind.”

Venus brings forward a vast number of instances of women who have done honour to their sex, not omitting Portia, Lucretia, Veturia, etc., but drawing most of her instances from the Old and New Testaments, in which the heathen Goddess appears to have been remarkably well read. Again, at the conclusion of the poem, Gosenhyll deviates into his natural satirical vein, and winds up the whole as follows, the lines being far from uninteresting with reference to the manners of the time in which he wrote, nearly 300 years ago:

“Which things remembered, with other mo,
That might perchance enlarge this book;
Estates commonly where I go,
Trust their wives to overlook
Baker, brewer, butler, and cook,
With other all; man medleth no whit,
Because the woman hath the quicker wit.

My lady must receive and pay,
And every man in his office control;
And to each cause give yea and nay,
Bargain and buy, and set all sole,
By indenture or by court roll.
My lady must order thus all thing,
Or small shall be the man's winning.

A further proof herein as yet,
By common report we hear each day;
The child is praised for his mother wit,
For the father's condition depraved alway;
And over that yourself will say,
Surgeons advantage by women small,
Because they be no fighters at all.

An end, therefore, hereof to make,
Methinks these men do nothing well,
So wilfully to brag and crake,
And against all women so to gevel,
And yet who so that longest doth revel,
And this book readeth, I know plainly,
Shall say, or be shamed—"Tongue, I lie."

The author places his name in the last stanza of the work, which he there addresses :

"Say Edward Gosenhyll took the labour
For womanhood thee to frame;
Call him thine author; do not ashame,
Thanks looks he none for, yet would be glad
A staff to stand by that all women had."

A person of the name of Edward More wrote "The Defence of Women" in 1560, which obviously preceded Gosenhyll's "Praise of all Women," as More professes himself unable to discover the author of "The School-house of Women," which Gosenhyll in his reply to himself, published subsequently, avows. Gosenhyll was probably compelled to make amends, if he wished to have any peace of his life; but More was a young volunteer, under twenty, or he would have known better. More's tract has been reprinted by Mr. Utterson, in vol. ii. of his "Early Popular Poetry," but from a copy that was defective in some lines from the mutilation of the binder; these it may be as well here to supply, that those of our readers who have Mr. Utterson's work, and like to be verbally accurate, may correct the errors, though comparatively trifling. The title at the commencement of the body of the tract is, "Here begynneth the booke," and not "poem," as Mr. Utterson has given it. Line 33 should run, "*Dyd not the deuyll endeour to reclayme her to hys*

fyste." Line 383 should begin, "*But yet I cannot chuse,*" etc. ; and line 457 should begin, "*By meanes whereof,*" etc. Although "The Defence of Women" was not printed by Kyng until 1560, after he had published his edition of "The School-house of Women," it was written in 1557.

As we are upon the subject of the attacks upon and defence of ladies, we may here introduce some specimens of a very rare and, on many accounts, interesting poem, which contains a good deal of satirical matter upon the fair sex, by an author of the name of Thomas Feylde, who probably indulged in this vein because he had been unable to "mollify the marble" of his mistress, whose initials he gives at the close :

"Her name also beginneth with A. B."

This production seems to have been twice printed by Wynkyn de Worde without date, one edition having been sold at the Roxburgh sale, and the other at the auction of Mr. Heber's books. It has for title, "A contrauersye bytwene a Louer and a Jaye," and we give it in the letters of the original, because they differ materially from those supplied by Dr. Dibdin (Ames, ii. 336) who probably took his account of the work from the Roxburgh copy. The wood-cut on the title is the same, but the colophon varies, viz., "Imprynted at London in Fletestrete at the sygne of the Sonne, by Wynkyn de Worde," and both editions are without date. However, these are mere dry matters of bibliography, and we shall hasten to something better.

After a Prologue in which the author praises Chaucer, Gower, Lidgate, and Hawes (a poet especially encouraged by Henry VII., who, with all his parsimony, was liberal to the professors of art and literature in his reign), he goes on to relate, in very tripping and agreeable verse, of a novel metre, that as he lay in a bower in summer time he heard the "contraversy" between the Lover and the Jay. The bird endeavours to win the man from his silly passion ; and after repeating a list of lightsome ladies, he thus winds up with a general assault and battery against the sex :

"Thus in conclusion
Women are confusion
And final destruction
To man at the end.
Yet shame it is
To blame them doubtless
For, as Clerk says,
They have it of kind.
Therefore remember
Their young age tender,
That love is eager
With lusty courage.

To love in youth
Is pleasure enough,
And in age forsooth,
It is but dotage.
Trust not their words,
Nor merry bordes,
For knights and lords
Deceived have been.
They are oft mutable,
They are false and variable ;
Therefore trust them but little
For all their fair een.

Take comfort good,
And change thy mood,
For by the sweet rood
They turn as the wind.

On the sea I have been,
And many jeopardies seen ;
What need I more rekene,
Thou knowest my mind."

The lover, called *Amator*, remains unconvinced ; and after the Jay has taken her flight, walks away in a melancholy mood. Feylde is not very particular and exact in his rhymes ; but his lyrical measure is much better adapted to the subject than the old ballad staff usually adopted about this period, and in which the Prologue is written, *e.g.*

"Though laureat poets in old antiquity
Feigned false fables under cloudy sentence,
Yet some intituled fruitful morality,
Some of love wrote great circumstance ;
Some of chivalrous acts made remembrance ;
Some as good philosophers naturally indited,
Thus wisely and wittily their time they spenden."

This form of stanza had been handed down from at least the days of Chaucer. He calls it expressly "the balade simple ;" and it was very much employed in compositions of that description. In "The Controversy between a Lover and a Jay," we meet with a mention of the satire called "Cock Lorel's Boat," which also came from the press of Wynkyn de Worde, probably not long before.

"Though nature move,
And bid thee love,
Yet wisdom would prove,
Ere it be hot.
When fortune sour,
Doth on thee lour,
Thou gettest an oar,
In Cock Lorel's boat."

The following early notice of the heroes of several of our most famous English romances is also worth quoting :

"Thus am I wrapped
And in woe umbelapped,
Such love hath me trapped,
Without any cure.
Sir Tristram the good
For his leman Isoude
More sour never 'bode
Than I do endure

Lamwell and Lamarock,
Gawayne and Lancelot,
Garath and Caradock,
With the Table Round :
Sir Bevis, Sir Eglamour,
Sir Terry, Sir Triamour,
In more grievous dolour,
Were never in bound."

[1835, *Part I.*, pp. 480-485.]

Before we proceed to fulfil our promise, touching certain ancient humorous productions on the fruitful subject of matrimony, we wish to notice two tracts of the utmost rarity, satirizing, or to speak more properly, perhaps, abusing the female sex, and thus following up the main topic of our former article.

The first of these is by a very ungallant rhymmer (poet we will not call him), of the name of Charles Bansley, who had a great deal of the sourness of early puritanism in his composition, and was wofully disconcerted and disgusted by the vanity of women in his day. He wrote in the reign of Edward VI., or at least his production was then printed by Thomas Raynalde (or Raynold as it is usually spelt), though Ritson, who could not have seen it, gives it the conjectural date of 1540. This point is indisputable, because in the last stanza Bansley puts up a prayer for Edward VI. and his council. We have no dated book by Thomas Raynold later than 1550, so that we may presume that this "Treatyse shewing and declaring the pryde and abuse of women now-a-dayes" was published between 1547 and 1550. The only existing copy was that sold among Heber's books, and it must have been the same which T. Warton used when he quoted a single line from it. (Hist. E. P. iii. 367, edit. 8vo.) Hence, no doubt, Ritson obtained his knowledge of it. Everybody is aware of the advantage of a sprightly beginning, and Charles Bansley was fully sensible of it, and accordingly commences thus edifyingly :

"Bo peep ! what have I spied ?

A bug, I trow, devising of proud knacks
For wanton lasses and gallant women,
And other lewd naughty packs."

In the next stanzas, however, he suddenly grows extremely pious, and denounces vengeance against all who ventured abroad in their "roast-meat-clothes." County towns, and the metropolis, according to him, were then the very sinks of sin :

"Take no example by shire-towns,

Nor of the city of London ;
For therein dwell proud wicked ones,
The poison of all this region."

If his poetry were at all on a par with his piety, it would be all the better. Afterwards he condescends more upon particulars, and thus attacks some old lady who ventured to apparel herself after the mode, and perhaps dressed a little more youthfully than became her years :

"Sponge up your visage, old bouncing trot,
And trick it with the best,
Till you trick and trot yourself
To the Devil's trouncing nest."

Further on we meet with a mention of the celebrated "School-house of Women" (which we before assigned incontrovertibly to Edward Gosynhyll), shewing that it was written full ten years before it came from the press of John King. There is some humour in the stanza which contains the reference :

"The School-house of Women is now practis'd,
And too much put in ure,
Which maketh many a man's hair to grow
Through his hood, you may be sure."

But we will subjoin two or three consecutive stanzas, which are worth quoting, if only with reference to habits and manners. The author is addressing and warning one of the fair sex, whom he calls Jelot, a name that is usually abbreviated into Gill :

"Duck, Jelot, duck, duck pretty minions ;
Beware the cucking-stool.
Duck, gallant trickers, with shame enough
Your wanton courage to cool.
Huffa ! goldy-locks, jolly lusty goldy-locks ;
A wanton tricker is come to town,
With a double farthingale and a caped cassock,
Much like a player's gown.
Away with light rayment, and learn to go sadly,
For that is the best of all ;
That in no wise for thy carcase' sake
Thou cast away thy soule.
From Rome, from Rome this canker'd pride,
From Rome it came doubtless.
Away, for shame, with such filthy baggage,
As smells of popery and devilishness."

Here we may well say that Bansley's zeal outstrips his muse. It is to be hoped, for his own sake, that in the next reign he somewhat moderated his fury against Rome and popery ; if not, he ran the chance of burning with something even hotter than his own zeal. Towards the close, he pays a due tribute to "*plain women* who walk in godly wise ;" but this portion of the tract, like the principal subject of it, may be entirely passed over without regret.

We will now come down forty or fifty years later, towards the close of the reign of Elizabeth. During the interval, the violence of the attack had abated, and very naturally, for the Queen was as fond of fine clothes as any of her subjects, until she began to be so old and wrinkled, that dress, paint, and periwigs were of no avail. She then began to scold and box the ears of her maids of honour if they ventured to look beautiful ; and several productions issued from the press, severely censuring excess in apparel generally. One of the

rarest of these consists of only a few leaves, and is entitled, "Pleasant Quippes for new-fangled Gentlewomen," 4to, 1595 (a copy of it was in Longman's Catalogue for 1815, at the price of £25); what became of it does not appear, but Heber had a second, of the contents of which we shall now speak. It has been assigned to Nicholas Breton, but upon no authority beyond some remote similarity of style: besides what is above quoted of the title, it professes to be "a Glass to view the pride of vainglorious women, containing a pleasant invective against the fantastical foreign toys daily used in women's apparel." The first stanza is as follows:

"These fashions fond of country strange,
Which English heads so much delight,
Through town and country which do range
And are embrac'd of every wight,
So much I wonder still to see
That nought so much amazeth me."

The late Mr. Douce would have been delighted had this tract fallen in his way, since it contains so much to illustrate the fashions in female apparel at that time: nobody was more curious, or possessed more curious information upon the peculiar habits of our ancestors than he did. For instance, with what zest he would have read (gently shaking his head with energy), and with what avidity noted, the following passages:

"These flaming heads with staring hair,
These wires turn'd like horns of ram;
These painted faces which they wear,
Can any tell from whence they came?
Don Satan, Lord of feigned lies,
All these new fangles did devise.
These glittering caul's of golden plate,
Wherewith their heads are richly deck'd,
Makes them to seem an angel's mate,
In judgment of the simple sect.
To peacocks I compare them right,
That glory in their feathers bright."

This reminds us of an anecdote of our good old King George III., on an occasion when, very late in life, and after his faculties began to wander, he opened Parliament. It was the fashion for ladies then to wear huge head-dresses of coloured feathers, and so they were ranged in state in the House of Lords to observe the ceremony. Everybody knows that King's speeches to the Members of both Houses began invariably—"My Lords and Gentlemen;" but George III., not being quite in possession of his senses, and looking round at the "plumed troops" of females by which he was surrounded,

commenced "My Lords and Peacocks," and then, unconscious of his error, proceeded to advert to the state of public affairs. We cannot call to mind the year when this happened, but we can vouch for the truth of the story, inasmuch as we were present. But to proceed with the *pleasant quips*.

After ridiculing and censuring the periwigs, ruffs, starch, rebating props, "and monstrous bones that compass arms," the author thus adverts to the use of masks, which it seems in the latter end of the reign of Elizabeth were of various colours :

"But on each wight now are they seen,
The tallow-pale, the browning bay,
The swarthy black, the grassy green,
The pudding red, the dapple-grey :
So might we judge them toys aright,
To keep sweet beauty still in plight.
What else do masks but maskers show ?
And maskers can both dance and play :
Our masking dames can sport, you know,
Sometime by night, sometime by day,
Can you hit it is oft their dance,
Deuce-ace falls stills to be their chance."

Next he attacks the use of fans, and is especially vigorous against busks and stays, which had then come into general use, and were made very strong and stiff. He says :

"These privy coats, by art made strong,
With bones, with paste, and such like ware,
Whereby their backs and sides grow long,
And now they harness'd gallants are :
Were they for use against the foe,
Our dames for Amazons might go."

Hoops, aprons, and "silken garters fringed with gold," come in for their share of abuse. We quote the following passage, because it is an early notice of the common use of coaches at that period of their introduction into this country :

"To carry all this pelf and trash,
Because their bodies are unfit,
Our wantons now in coaches dash
From house to house, from street to street."

Ariosto, in a celebrated passage vindicating women, asserts that all their worst faults are imputable to men, and the author before us attributes the vanity of ladies in the article of dress almost entirely to the foolish admiration they received. He tells the men :

“Of very love you them array
 In silver, gold, and jewels brave;
 For silk and velvet still you pay,
 So they be trim no cost you save.
 But think you such as joy in these,
 Will covet none but you to please?”

He concludes his satire (for satire it deserves to be called as much as any by Bishop Hall or Marston, both of whom it preceded by several years) with the following excellent stanza:

“Let fearful poets pardon crave,
 That seek for praise at wary lips:
 Do not thou favor, nor yet rave;
 The golden mean is free from trips.
 This lesson old was taught in schools,
 ’Tis praise to be disprais’d of fools.”

This versification, the reader will observe, is sufficiently flowing and easy, and no doubt it proceeded from a “pen of practice,” though the author might not like to put his name to it for sundry intelligible reasons.

We must now revert to an earlier period, when not only our language was somewhat ruder, and less malleable, but when our poets did not so well understand the use of it. The three small tracts we are about to notice were all printed by Wynkyn de Worde, in the reign of Henry VIII., so that some, perhaps a good deal, of allowance must be made for the style of composition. They all relate to that interesting subject Marriage, the first being entitled “The payne and sorowe of euyll maryage” (to preserve the antique spelling, which is not worth preserving, but for the sake of tracing editions and other points of bibliography), the second being called “A complaynt of them that be to soone maryed,” and the third, “Here begynneth the complaynte of them that ben to late maryed.” They are all great literary curiosities, and we are not sure that our account of them is not taken from the only known existing copies. How far they were or were not translations from the French it is not easy to ascertain; but our neighbours unquestionably have several productions of a similar description. Translating was much in fashion about that time; but in either case they will serve to shew the state of our language about the period when John Skelton was almost the only poet of any celebrity. None but the second piece we have named bears a date, viz., 1535; but the others were doubtless printed near the same time.

We will first examine the tract upon inconsiderate matrimonial alliances in general, “the pain and sorrow of evil marriage;” and then attend to the complaints of those that are “too soon married,” and “too late married.”

The writer in the outset informs us, that he had luckily escaped from the peril of a wife, and no doubt he was one of that class designated by young ladies, "fusty and miserable old bachelors," who strive hard to make other people as wretched as themselves, all the time flattering them that there is great luxury in such a dreary lone condition. The author says :

"I was in purpose to have taken a wife,
And for to have wedded without avisedness
A full fair maid, with her to lead my life,
Whom that I loved of hasty wilfulness
With other fools to have lived in distress,
As some gave me council and began me to constrain
To have been partable of their woful pain."

And again a little afterwards :

"My joy was set in especial
To have wedded one excellent in fairness,
And through her beauty have made myself thrall
Under the yoke of everlasting distress ;
But God alonely of his high goodness
Hath by an Angel, as ye have heard me tell,
Stopped my passage from that perilous Hell."

This very ungallant angel, it appears, was no other than "St. John with the golden mouth," who seems to have had some particular antipathy to matrimony, for no very assignable reason. He warns the author in these terms :

"Thus wedlock is an endless pennance,
Husbands know that have experience ;
A martyrdom, and a continuance
In sorrow everlasting, a deadly violence :
And this of wives is gladly the sentence
Upon their husbands when they list to be bold
How they alone govern the household."

He adds of an unhappy man who has fallen into the snare :

"And if so be, he be no workman good
It well may hap he shall have a horn,
A large bone to stuff with[in] his hood,
A mow behind, a feigned cheer beforn :
And if it fall that their good be lorn
By adventure, either at even or morrow,
The silly husband shall have all the sorrow."

After calling wives "beasts very unchangeable," the author goes on to describe their habits and dispositions :

"They them rejoyce to see and to be seen
And for to seek sundry pilgrimages ;

At great gatherings to walk on the green,
 And on scaffolds to sit on high stages,
 If they be fair to shew their visages;
 And if they be foul of look or countenance,
 They it amend with pleasing dalliance."

These "great gatherings" were doubtless at the performance of miracle plays "on the green," in the open air, when ladies and gentlemen sat upon "scaffolds" to witness the exhibition. This stanza agrees very much with what Chaucer says of his Wife of Bath :

"Therefore made I my visitations
 To vigils and to processions,
 To preachings and to these pilgrimages,
 To plays of miracles and to marriages."

It is to be recollected that comparatively little change had taken place either in language, manners, or amusements in a whole century after the death of Chaucer. Being satisfied that there is no "serpent so perilous and dreadful" as a wife "doutle of her intent;" and having put the unmarried on their guard, the author of this tract thus exhorts married men to make the best of a bad bargain :

"Therefore you men that wedded be
 Do nothing against the pleasure of your wife;
 Then shall you live the more merrily,
 And often cause her to live withouten strife,
 Without thou art unhappy unto an evil life;
 Then, if she then will be no beter
 Set her upon a lee land and bid the devil fet her.
 Therefore think much and say nought,
 And thank God of his goodness;
 And press not to know all her thought,
 For then shalt thou not know, as I guess,
 Without it be of her own gentleness,
 And that is as much as a man may put in his eye,
 For if she list, of thy words she careth not a fly."

All this is not without humour and shrewdness, and we are to recollect that it is about 300 years old.

The production we are next to examine is exactly 300 years old, at least that time has elapsed since it was printed in 1535, under the title of "A complaint of them that bee too soon married." Dr. Dibdin, by mistake, inserts it (Ames, II. 384) among the works from the press of Wynkyn de Worde, *without dates*, but the following rhyming colophon gives the precise year :

"Here endeth a full doleful complaint
 Of many a man of their own concord,

Looking with face pale, wan, and faint,
Cursing the time of their accord ;
Finished and done the year of our Lord
A thousand CCCC and XXXV at London :
Emprinted also by Wynkyn de Worde
In Fleet Street at the sign of the Sun."

This is the form of the stanza employed throughout the body of the tract, and we mention it because it is not of a very usual construction. It is supposed to be the lamentation of a poor husband who had incautiously taken a wife, thinking her all that was amiable and admirable, and very soon afterwards found his error, for he had not been married three days before his wife turned upon him like a fiery dragon, because he only hinted that she should do something that did not exactly hit her fancy. He exclaims :

"Now am I in great mischief and sorrow,
Too soon I put my body in gage :
I live in care night, even, and morrow,
Little lacketh that I ne enrage.
To be too soon married I laid my gage :
Cursed be the time that I it ever knew !
The devil have his part of marriage,
And of him that me first thereto drew."

His wife leads him a miserable existence, but as it is too late to repent, he resolves to make himself an example for the sake of the rest of *menkind*. He makes a very passionate and vehement appeal to all the single to eschew marriage, contending that it is better to belong to any of the orders of monks than to form a union with any of the "she-fiends."

"Better it were withouten harm
For to become a Celestine,
A Grey Friar, Jacobin, or a Carm,
An Hermit, or a Friar Austine.
Flee ye therefrom : ye seek your fine
And the abridgement of your days,
Wherefore do not yourself incline
To enter with right and other ways."

Wives did then exactly what they still do when they quarrel with their husbands, viz., complain to their mothers and to their relations, who come and take the wife's part, and put the unhappy husband almost in fear for his life. In this instance, after ill-using him, they took up their abode in his house, and regaled themselves at his expense.

"Then come her cousins also,
For to 'complish my passion ;

Her gossips and her neighbours too,
 Sembling like a procession.
 God knew what destruction !
 Drinking my wine all at their ease :
 All things go to perdition,
 Nevertheless I must hold my peace."

The author's versification, as in this stanza, is not always the most harmonious. Davenant, in the preface to his "Gondebert," which he wrote almost with a halter round his neck (or at least in daily expectation that he should be put upon some sort of trial) says that the fear of death ill accords with the music of verse, and much the same excuse may be made for the writer of this poem ; his versification naturally partakes of the distraction of his mind. Besides, he tells us near the close that it was his first effort.

"Right dear friends, lowly I do you submit
 Of my first work into correction :
 But mine own will cannot as yet
 Endew any thing of mine intention.
 Rather I will abide a little season,
 Than to put my wit afore intelligence.
 Ventosity must abide digestion ;
 So I must do ere I come to eloquence."

There is so much truth and reality in the statement of his case, that we cannot avoid coming to the conclusion that he was an actual sufferer who thus made his calamity serviceable to his species.

We may dismiss the third tract on matrimony, "The complaint of them that ben too late married," though longer than the others, with greater brevity ; not only because it is not so well written in point of style, but because it is heavier in the treatment of the subject, and in every respect less curious and interesting. It is the supposed work of a man who has deferred marriage till late in life, and who, though his wife is quite a model for her sex in most particulars, finds many annoyances and inconveniences attending the state. Though there is less humour, there is more coarseness than in either of the other productions, and it bears stronger marks of having been translated from the French : some of the foreign idioms are preserved, and the author has made not a few uncouth attempts to naturalize French words : we have therefore *poeche* for pocket, *garçons* for bachelors, *volenty* for will, *corsage* for body, *tesmonage* for evidence etc. He thus describes his mode of living when young and single :

"Now sith that I have my time used
 For to follow my foolish pleasancess,
 And have myself oftentimes sore abused
 At plays and sports, pomps and dances,

Spending gold and silver and great finances,
 For fault of a wife, the cause is of all :
 Too late married men may me call."

Here the reader will perceive we come again to the form of the "ballad simple" noticed and often employed by Chaucer. The subsequent stanza to the same import, contains two French words which the writer pressed into his service.

"Foolish regards full of vanity
 I cast overthwart and eke contravers :
 To-day I had peace, rest, and unity,
 To-morrow I had pleas and process divers
 Break I did doors and fenesters,
 Serjeants met me by the way,
 And imprisoned both me and my prey."

There are very few of Wynkyn de Worde's publications so ill printed as this before us. In the stanza just quoted "overthwart" is printed "over swarte," and there are many other errors of the press ; some so obvious that we wonder how they could have been committed. Thus, one stanza is made to close with the following couplet :

"That in him there was no puissance,
 Amity, solace, joy, ne pleasure,"

where we ought of course to read *pleasance* for "pleasure." However, printers were then, as now, capable of any atrocities. The subsequent early notice of the "Romaunt of the Rose," and its author, is worth noting :

"Theophrastus us sheweth in his prose,
 That in marriage all is out of tune :
 So doth also the Romaunt of the Rose
 Composed by master John de Mehune."

However, as the translator asserts, these writers were never married, and therefore only abused matrimony "at all adventures." After sundry digressions, he concludes with the following exhortation in favour of early marriages :

"Better it is in youth a wife to take
 And with her [live] to God's pleasance,
 Than to go in age, for God's sake,
 In worldly sorrow and perturbation,
 For youth's love and utterance,
 And then to die at the last end
 And be damned in hell with the foul fiend."

What humour is to be found in the performance is so mixed up with what is indecorous, that we are unable to give a single specimen of it. We should mention that in the close the writer calls himself

"the Author," as if he were not merely a translator; in the same way that some of our modern dramatists endeavour to conceal their obligations to our neighbours. The cant name for a cobbler was formerly "a translator."

[1811, *Part II.*, p. 124.]

The inquisitive curiosity of posterity, at various periods, to be made acquainted with the real name of the facetious but unknown author of that celebrated little book, "*Drunken Barnaby's Journal*," is confirmed; and, in spite of the prying eyes of posterity, the vigilance, the rewards, and the labour of our literary police, no success has ever been able to apprehend and bring to justice this facetious and eccentric "*Highwayman*," this High Priest of the Jolly God and Apollo, author of the two following works:

"*Barnabees Journal*, under the names of Mirtillus and Faustulus, lively shadowed, for the traveller's solace, and to most apt numbers reduced, to the old tune of Barnaby, as commonly chaunted, by Corymbæus."

First edition, no date or printer's name: and,

"The Chast and Lost Lovers, lively shadowed, in the persons of Arcadius and Sepha; and illustrated with the severall Stories of Hæmon and Antigone, Eramio and Amissa, Phaon and Sappho, Deliathason and Verista: being a description of several lovers smiling with delight, and with hopes fresh as their youth, and fair as their beauties, in the beginning of their affections, and covered with bloud and horror in the conclusion: To this is added, The Contestation betwixt Bacchus and Diana, and certain Sonnets of the author to Aurora; digested into three poems, by William Bosworth, gent.

"—— Me quoque
Impune volare, et sereno
Calliope dedit ire cœlo.

"London: printed for William Sheares, and are to be sold at the Signe of the Bible, in St. Paul's Churchyard, 1653."

127 pages, neatly printed, 8vo, with a neat portrait, engraved by G. Glover, representing him in loose hair, whiskers on the upper lip, long and turned up, like Charles I., point lace, scolloped, falling over a satin embroidered jacket, ætatis 30, 1637.

The latter work was posthumous, though written at the age of nineteen, and ushered to the world, after the author's death, by R. C., with a Dedication, "To the true lover of all good learning, the Hon. John Finch, Esq.;" and "Copies of commendatory Verses on these Deathlesse Poems, by L. B.; Francis Lovelace; Edmond Gayton; S. P.; and L.C."

Having a volume of portraits ready for the press, of illustrious, eminent, and remarkable persons, not hitherto or but imperfectly known or engraved, I shall be much obliged by any communication that may throw light on the above person or his works, as early as convenient, but particularly to point out the spot

"That closed the scene of all his folly."

I have consulted the registers of Scaveley, near Kendal, where he terminated both his peregrinations, and dwelt; and the registers of Queen's College, Oxford, where it is said he was a graduate; and Appleby, where he was born, without success. The latter register cannot be found.

William Bosworth, gent., was descended from the ancient and illustrious families* of Bokesworth, Boxworth, or Bosworth, of Boxworth, by Harrington, in Cambridgeshire, was born in 1607, and died about the year 1651-2-3; in his journey he speaks of this earlier work then in MS. [See Note 6.]

W. de Britain's "*Prosperity of Things*."

[1792, *Part II.*, p. 1082.]

Since it has been a part of my business to translate some of the papers in the Low-Dutch language for a morning print, I could not help observing an advertisement in the *Haerlem Courante* of October 2, which, among other scarce books for sale, mentions "B den Engelsman over de Prosperitieten des denger;" or, W. de Britain, the Englishman, upon the "*Prosperity of Things*," as the second book that was published at Haerlem in 1485, after the discovery of the art of printing—which was the first book printed in Holland, about that period, is well known, but I presume it is not so of the second. W. de Britain's treatise I have likewise seen in the German language in several sizes and editions. [See Note 7.]

W. HAMILTON REID.

"*Dives and Pauper*."

[1784, *Part II.*, p. 970.]

In a very curious old book, intituled, "A Compendyouse Treatise;† Dialogue of Dives and Pauper, fructuously treatynge upon the Ten Commaundments;" printed at London in 4to., by Richard Pynson, anno 1493, I find the following remarkable story:

"We rede that in Englonde was a Kinge that had a concubyne,

* In his poems addressed to Aurora, he says:

"O scorne me not; I come of noble line:

For by the *Norman* Duke our browes were crowned
With lawrell branches, and our names renowned."

† The same book was "emprynted by Wynken de Worde, 1496."

whos name was Rose, and for hyr great bewte he cleped hir Rose amounde, Rosa mundi, that is to saye, Rose of the worlde. For him thought that she passed al wymen in bewtye. It bifel that she died and was buried whyle the Kyng was absent. And whanne he came agen, for grate loue that he had to hyr, he wolde se the body in the graue. And whanne the graue was openned, there sate on orrible tode upon her brest bytwene hir teetys, and a foule adder bigirt hir body aboute in the midle. And she stanke so that the Kyng, ne non other, might stonde to se that orrible sight. Thanne the Kyng dyde shette agen the graue, and dyde wryte theese two veersis upon ye graue :

"Hic jacet in tumba Rosa mundi, non Rosa munda ;
Non redolet, sed olet, quæ redolere solet."

I wish much to know whether this circumstance is mentioned by any of our old historians. [See Note 8.]

PHOSPHORUS.

Juliana Berners's "Book of Hawking."

[1801, *Part I.*, p. 496.]

"D. L. M.," p. 423, will find an account of the two earliest and rarest editions of Juliana Berners's book in that most elegant of modern publications, the "Specimens of Early English Poetry," by G. Ellis, Esq. The third edition is there described to be printed by Toy and Copland. Intermediate editions between that by Toy and the one methodized by G. M. (Gervase Markham) in 1595, were printed by William Copland for Tottell, by William Powell, and by Ab. Vele; all without date. Markham's edition had also a reprint in 1614, and was intituled, "A Jewell for Gentrie."

Mr. Ellis regards the work itself as the greatest literary curiosity of the reign of Edward IV. So excessively rare is the first edition of it, printed at St. Albans, that Lord Spencer was induced to give *seventy guineas* for a copy at Mr. Mason's sale, to place among his invaluable collections of early typography.

T. P.

* * Our correspondent, p. 423, possesses a *second* edition of Juliana Berners's book; of which see Herbert's "Ames," p. 1290. Of the first edition, Mr. Herbert, p. 1435, had seen only one copy in the public library at Cambridge, and another in the possession of George Mason, Esq. (now Lord Spencer's).

[1809, *Part I.*, pp. 512-513.]

The celebrated "Boke of Hawkyng, Huntyng, and Fyshyng," originally compiled by Dame Julyana Berners (one of the daughters of Sir James Berners, of Berners-Roding, com. Essex, and sister of

the celebrated Lord Berners, and which lady was prioress of the nunnery of Sopewell, near St. Albans), is about to be reprinted by Mr. Haslewood.

I have subjoined a list of the various editions, for Mr. Haslewood's information :

- In small folio, by Wynkyn de Worde, b. l., 1496.
- In quarto, by Robert Toy and William Copland, b. l., 1496.
- In quarto, by William Copland for Richard Tottell, b. l., 1496.
- In quarto, by Harry Tab, b. l., 1496.
- In small folio, by William Powell, b. l., 1550.
- In quarto, by the same printer, b. l., 1550.
- In quarto, printed by John Walley, b. l., 1575.
- In small folio, printed by Abraham Vele, b. l., 1575.
- In quarto, printed for Humfrey Lownes (methodized by G. M.), b. l., 1595.
- In quarto (corrected), printed by Edward Allde, b. l., 1596.

William Gryndall, the famous falconer, also published a methodized and digested edition of the same work in quarto, in the year 1596, which was printed by Adam Islip, and is noticed by Ames, p. 1286.

And honest Jervis (or Gervase) Markham also republished the work, with an improvement in the language, in 1614, in 8vo., called "*A Jewel for Gentry,*" printed for John Helme.

The two latter works may be consulted to advantage ; and so may the "*Boke of St. Alban's,*" in 1486, which, however, lacks the treatise "*On Fysshynge.*" Of a part only of this latter work, there was a new edition, which came out a few years since, beautifully printed, *so far as regarded the "Blasyng of Arms."*

Yours, etc. PHILOPOTAMOS.

P.S. In Cryne's Book, 911, 4to., Bibl. Bodl., there is an edition of the "*Boke of Huntynge,* etc." *Vide* Warton, vol. ii., p. 171, *in notis.* *Vide*, also, Ames, pp. 129, 367, 733, 737, 1240, and 1286. Ritson's "*Bibliographia Poetica,*" p. 47 ; MSS. Sloan, at Oxon., No. 8761, 26, and MSS. Digb., 1783, 182. Also "*Bibliographia Britannica,*" article "*Caxton ;*" and *Biblioth. Harl.*, No. 1602, 20 ; *idem*, No. 6460, 12 ; and *idem*, 6838, 41, 52.

[1809, *Part II.*, pp. 624-625.]

Of the first edition in 1486, or "*Boke of St. Alban's,*" Gervase Markham in 1595 says, there was "either few or none of the perfect copies thereof remaining, except in their hands who, well knowing the excellency of the worke and the rarenesse of the booke, smothered the same from the world."

Of the names mentioned by your correspondent, Toy, W. Copland,

Tottell, and Tab, the earliest (Toy) did not commence printing till 1541. The one printed by John Walley is assigned to 1575. In an interleaved copy of Ames, now lying before me, which belonged to the late Mr. Tutet, in one of the many manuscript additions, he describes a copy in his own possession, and says, "The whole work concludes thus: 'Here endeth the Boke of Haukyng, Huntynge, and Ffyshyng, with other dyuers mathers. Imprynted at London, in Forster Laen, by John Waley;' but no mention of the time when." From these circumstances (however I might be otherwise inclined to adopt the list furnished), a minute reference must be given to proper authorities, or I should justly be considered as attempting to delude with "false lights."

Gryndall's performance, or Markham's "Jewel for Gentrie," I have not examined. Is the last on the plan of "The Gentleman's Academie," of 1595, probably the second edition? though, if it is, I would inquire how it can "be consulted to advantage"? The section on Hunting, originally verse, is given in prose; and the whole compilation, as "reduced into a better method," is only adapted to those for whom Turbervile, in the Epilogue to Hawking, modestly tells us his excellent treatise was compiled; for men—

That nobles serve, for yearely hyre and gaine,
Who are not fine, but homely mates, and plaine:
My purpose was to set them downe their trade,
To man their hawks, and how they might be made."

The editions after the one by W. de Worde are, at best, doubtful authority; and the variations have but a slender claim for notice, while the redundancy or omission of a letter must too often be considered as the arbitrary adoption of the compositor. [See Note 9.]

Yours, etc. J HASLEWOOD.

"Shyp of Folys."

[1819, *Part II.*, pp. 507-508.]

During the last spring a friend of mine (resident in this city) entered a sale-room in Dublin just as the auctioneer was putting up a few old volumes considered of little value: one gem, however, was in the rubbish; for my friend obtained for fifty shillings a fine copy (in very sound condition, but wanting five leaves), of Pynson's edition of Barclay's "Shyp of Folys of the Worlde," imprinted in London, 1509 exactly answering Mr. Dibdin's account of this rare book in his "Ames's Typographical Antiquities," vol. ii., p. 431.

On comparing it with Cawood's reprint,* 1570, the latter appears

* A fine copy of Cawood's book is in the library of St. Canice's Cathedral, in this city (Kilkenny); a library containing a large number of the best and rarest editions (by the Aldi and Elzevirs) of the Greek and Roman classics; some very scarce old English books, and a great collection of the most rare, beautiful, and valuable

nearly equal in beauty to its renowned predecessor : in Pynson's book there is a larger interval between the Latin verses ; the black letters are larger, firmer, and more deeply coloured ; the arabesque ornaments round each woodcut are less meagre than those in Cawood's edition, which contains "The Myrrour of Good Maners," translated from the Latin of Domynike Mancin, "Barclay's Eclogues," and other addenda. Cawood concludes the Ship of Fools in a manner very unlike that of Pynson's Colophon. [See Note 10.]

Yours, etc. WM. SHANAHAN, M.D.

Stultifera.

[1817, *Part I.*, pp. 22-23.]

When a very young Bibliomaniacal Nimrod of the chase, I had once the good luck to start, pursue, and safely bag, a leash of game articles of the *Stultifera* kind, and perhaps you, sir, who appear a stanch brother of the sport, may be willing to allow me a peg in your Grand Hall of Curiosities, on which to hang up and triumphantly display my "honours of the brush." Believe me, friend Sylvanus, it grieves me much that all the noted black-letter heroes should have missed so glorious a prey.

I. "*Salutifera Navis*," a small quarto volume, with one hundred and nineteen plates of singular humour, is thus entitled in the frontispiece :

Narragonicæ profectionis nunquam satis laudata Navis per Sebastianum Grant, vernaculo vulgarique sermone et rhythmo pro cunctorum mortalium fatuitatis semitas effugere cupientium directione, speculo, commodoque et salute : proque inertis ignavæque stulticiæ perpetuâ infamiâ, execratione et confutatione, nuper fabricata : Atque jampridem per Jacobum Locher, cognomento Philomusum : Suevum : in latinum traducta eloquium : et per Sebastianum Brant : denuo seduloque revisa : fœlici exorditur principio.

At the end of this very old edition, and just before the Index Libri, or table of contents, occur the following words :

Finis Narragonicæ Navis per Sebastianum Brant vulgari sermone theutonico quondam fabricatæ : atque jampridem per Jacobum Locher, cognomento Philomusum, in latinum traductæ : perque præ-tactum [Qu. prædictum ?] Sebastianum Brant denuo revisæ, aptissimisque concordantiis et suppletionibus exornatæ : et novâ quâdam exactâque emendatione eliminatæ. Atque superadditis quibusdam novis admirandisque fatuorum generibus suppletæ. Impressum per Jacobum Zachoni de Romano. Anno Domini M.CCCC.LXXXVIII. die xxviii.

works in Italian literature. There are about 5000 volumes, to which not a book has been added during the last fifty or sixty years. Almost all the valuable works were formerly the property of Bishop Maurice, a tasteful collector, who enriched these shelves with the entire of his excellent library.

mensis Junii. [Errore manifesto, mi amice, Sylvane Urbane, pro 1498, cum fol. V. 76. Novi Orbis Inventio, quæ anno 1492 tantum contigit, his versibus declaretur :

“Hesperiae Occiduae rex Ferdinandus in alto
Æquore nunc gentes repperit innumeras.”

Et ad finem epistolæ suæ notat Jacobus Locher : Datum Friburgi, calendis Februariis, Anno Domini xc.vii. Maittaire, *Annal. Typogr.*, i., p. 357, hanc editionem refert acceptam Joan. Bergman de Olpe, Basileæ; nec memorat Jacob Zachoni, qui typographus est, aliorum verò operis promotorum.]

The “Index Libri,” or, as it is also called (with classical allusion to the general title), “Registrum Stultifere Navis,” occupies five whole pages. On the very last page of the book is a representation of somebody falling headlong from a lofty tree, with an empty nest in his left hand; seven callow birds appear upon the ground, of which three lie dead on their backs, and four flutter about in all the confusion of distress.

Under the picture are the following quaint lines, in hexameter and pentameter verse :

Dum me cura tenet sublimia fortè petendi
Et vigil expecto det mihi digna labor,
Destituit Fortuna pedem nixumque fefellit :
Nec potuit lapsus pes retinere gradum :
Et qui prensus erat non parvo robore ramus
Præcipitem effractus retulit ecce solo.
Cura, fides, probitas,—fueris nisi præditus astu
Et vafro ingenio,—parvi putata jacent.

II. “Stultifera Navis,” a remarkably small quarto volume, with one hundred and sixteen plates, executed in a superior manner, is thus entitled in the frontispiece :

Stultifera Navis mortalium, in quâ fatui affectus, mores, conatus atque studia, quibus vita hæc nostra, in omni hominum genere, scatet, cunctis Sapientiæ cultoribus depinguntur, et velut in speculo ob oculos ponuntur. Liber salutaribus doctrinis et admonitionibus plenus. Olim a clarissimo viro D. Sebastiano Brant jurisconsulto, Germanicis rhythmis conscriptus, et per Jacobum Locher, Suevum, Latinitati donatus : nunc verò revisus, et elegantissimis figuris recens illustratus. Basileæ, cum gratiâ et privilegio Cæs. Majest.

At the end of this edition we find printed :

Basileæ, Ex officinâ Sebastiani Henricpetri, Anno recuperatæ Salutis humanæ M.D.LXXII. Mense Martio. [Hanc editionem secutum constat amicum tuum emunctæ naris, D. Æ^s. E^s. S^s.]

III. “Navis Stultiferæ Collectanea.” Ab Jodoco Badio Ascensio

vario carminum genere non sine eorundem familiari explanatione conflata. Venundantur Parisiis in vico Sancti Jacobi sub Pelicano ; et in Ædibus Ascensianis.

This is also a quarto volume, with one hundred and fifteen plates, admirably copied from those in my I. quarto.

In the frontispiece to this publication are inserted :

NAVIS STULTIFERA AD LECTOREM.

Quamquam *Stultiferae* mihi vox est indita *Navi* :
 Sana tamen tutè mens mea vela leget.
 Non etenim doceo quenquam insanire : sed hortor
 Et moneo insanum : naviget Anticyram.
 Multa probatorum porto documenta virorum,
 Et levibus præsens mentibus antidothum.
 Nec quicquam obscœnum nec olenti fornice dignum
 Nec fidei invisum nostra carina tenet.
 Carmine sed vario mores induco venustos ;
 Expellens casto turpia verba modo.

At the end of the work, directly after "Capitum totius operis Index," are printed the following lines :

JODOCI BADI IN OPERIS HUIUS COMPOSITIONEM AC FINEM
 EPIGRAMMA EXTEMPORANEUM.

Remigio fragili pelagus dum metior ingens
 Auriculas vellens inquit Apollo mens :
 Collige vela, Badi : sat erat tibi sensa poetæ
 Nosse : nec in tumidos carbasa ferre sinus :
 Pergere si mavis, tibi ne consortia desint.
 Stultiferam in classem fac comes insilias.
 Dixit : et aspiciens instare pericula novi
 Et lasso ad portum remige flecto viam.
 At quisquis ridet faciles humilesque Camœnas,
 Ferto magis cultas, aut tolerato meas.

Hæc habui, Lector candide, in "Stultiferam Navem" properanti calore afferenda, quæ si minus demorsos sapiunt ungues, nôris curando stulto cui fatua duntaxat sapiunt esse decocta. Vale.

Ex officinâ nostrâ in Parrhsiorum Academiâ nobilissima. VI. Idus Maias Anno Salutis M.D.VII.

I consider this curious book, of which I never before saw a copy—and we "obscure and irregular poachers" have great experience, per fas aut nefas—as a complete and most important commentary on that truly valuable production, Brant's "*Salutifera*," or "*Stultifera Navis*."

Mr. Urban, if any of your correspondents would condescend to favour me with an analysis of Barclay's "Ship of Fooles," and describe the characteristic marks of every separate edition of that scarce work ; and, also, if the fortunate possessor of a copy of "La Nef des Fous," an equally rare production from the French press ; and particularly, if some German gentleman of *vertù*, commanding Grant or Brant's original composition in the German language, would kindly do the same by their respective treasures, I doubt not, a mass of information might soon be collected, concerning the unique lucubration thus casually brought into notice by Æs. Es. Ss., sufficient to engage the erudite attention of all the *true* bibliomaniacks in the British Empire throughout best part of this new year 1817.

The poignant satire from "Stultifera Navis," quoted by Æs. Es. Ss. p. 420, is neatly abridged in my "Navis Stultiferæ Collectanea," in a Cento drawn up from good authors, with all the fire and spirit of a genuine original composition.

I am, Mr. Urban, your *old* correspondent, but, as yet, *no madman*,
ALI-QUIZ, a friend to Jael's husband.—See Bible.

John Geyler's "Navicula Fatuorum."

[1820, Part I., pp. 421-422.]

In less than three years from the completion of his "Navicula," three separate editions thereof appeared ; all ostensibly from the presses of Strasburg.

Now, sir, the edition by me deemed alone genuine, runs in the title-page thus : "Navicula sive speculum fatuorum præstantissimi sacrarum literarum doctoris Joannis Geyler Keyzersbergii, concionatoris Argentinensis ; *in sermones juxta turmarum seriem divisa : suis figuris jam insignita, atque a Jacobo Othero diligenter collecta.* Compendiosa vitæ ejus dem descriptio, per Beatum Rhenanum Selestatinum." The second edition (assuming the date 1510, but which I consider spurious) omits the words here given in italics, and presents a very different vignette of "The Ship of Fools" passing "Ad Narragoniam," *i.e.* in plain English, "*To the land of Folly.*" The third edition has no vignette.

The true edition contains two hundred and eighty leaves, decorated with one hundred and twelve grotesque woodcuts, borrowed from the fine Olpe edition of Brant, 1497, with singular exactness. The second edition contains two hundred and seventy-seven leaves, illustrated by the curious vignette already noticed, and one spirited cut taken from an inferior copy of Brant's "Stultifera Navis." The third edition consists of two hundred and forty-one leaves, without ornament of any kind.

Each of the three publications professes the same care of editor, etc., but what I call the authentic book ends thus : "Argentorati

transcriptum, XVI. die Mensis Januarii. An. M. D. XI." [The copy sold by Mr. Evans was of this description.] The second edition omits the life of Dr. Geyler; the third edition contains it, ending thus: "Argentorati in officinâ literariâ Joannis Knoblouchi, item castigatiusque transcriptum XXIII. die Januarii: Anno M. D. xiii." I possess copies of each distinct edition. Such of your intelligent correspondents as indulge in bibliomaniacal *vertù*, and feel themselves capable of throwing light upon the character of Dr. John Geyler, might amuse and inform many readers by their kindness. Of this voluminous writer the following works are known, viz.:

1. *Navicula Penitentiae*.
2. *Sermones de arbore humanâ*.
3. *Varii Tractatus*. With a Life of Geyler.
4. *The Passion of Christ*. In German.
5. *Der Emeis*. With cuts.
6. *Ship of Saints*. In German.

The "*Navicula Penitentiae*," the sermons also, and the tracts, likewise the "*Navicula Fatuorum*," all have been translated into the doctor's vernacular tongue with exemplary care, by his admirers. Other publications pass current in Germany under the sanction of Geyler's name, which is deservedly popular.

Of Brant's "*Ship of Fools*" numerous editions may be picked up. But of a *female* rarity of a similar nature, I never saw a single copy beyond that in my own humble collection. It is a thin quarto volume of twenty-four leaves, adorned with seven woodcuts. The title runs: "Jodoci Badii Ascensii Stultiferæ Naviculæ seu Scaphæ Fatuarum Mulierum: circa sensus quinque exteriores fraude navigantium.

"Stultiferæ naves sensus animosq: trahentes Mortis in exitium."

Badius seems to have published this tract at Lyons, 4th September, 1498. My copy is a reprint in 1502. The lament of Eve will serve to give Mr. Urban's readers a tolerable specimen of the merit of the performance:

Evæ prothoplastæ ad cunctos mortales Elegia.

Discite, mortales, miseræ lamenta parentis:

Et procul a nostrâ vertite vela rate.

Illa ego quæ fueram nulli subjecta ruinæ,

Nec visura malum: nec subitura necem;

Quæ genitura viro pulchram sine crimine prolem,

Inque puerperio læta futura meo:

Quæque immortales fueram visura nepotes

In paradisiacis ludere colliculis:

Mox rapienda: Deo sic imperitante, per alta

Sidera in ætheream glorificata domum:

Illa, inquam, ut vetitum malis absumere pomum
 Ausa fui, longum tollor in exilium.
 Prima etenim dubiæ damnosa pericula Navis
 Stultorum ingredior Stultitiæque parens.
 Nam quia divinam petii stultissima mentem,
 Destinor exitio posteritasque mea :
 Immensos subigor pariens tolerare dolores,
 Nec cum virgineo gignere honore datur.
 Hei mihi, fallaci quæ cessi credula vipræ,
 Frenaque non posui sensibus ipsa meis.
 Nuda per ignotas cogor tranare procellas,
 Nescia quem portum : quemve habitura modum.
 Namque supercilio si me Deus ipse tremendo
 Condemnare velit : commerui interitum.
 Sed ventura meæ virgo est haud conscia culpæ,
 Contritura tuum, perfida vipra, caput.
 Quæ quia supremo gnatum est paritura Tonanti,
 Commoda justitiæ vincet origineæ.
 Nam neque peccato quondam maculabitur ullo,
 Nec deerit quævis gratia verbiparæ.
 Currite fœstino fœlicia sæcula cursu :
 Ut Novus in terris conspiciatur Adam.
 Interea jugi pulchram certamine palmam :
 Contra Stultiferas quæso referre Scaphas.
 BRANTIANUS.

Peryn's Sermons, 1546.

[1822, *Part I.*, pp. 591-592.]

In a stroll through Islington very lately I picked up a small black-letter volume, in excellent preservation, entitled "Thre godly and notable sermons of the moost honorable and blessed Sacrament of the Aulter. Preached in the Hospitall of S. Antony in London by Wyllÿa Peryn, Preest, Bachelar of Divinite, and now set forth for the avaunceme't of Goddes honor, the truth of his worde, and edification of good Christian people. Vos fratres presciētes custodite : ne insipientiū errore traducti, etc. 2 Pe. ult. 1546."

The dedication is "unto the Ryght Reverend Father in God, and his special good lorde and mayster, Edmund (by the grace of God) Bysshope of London, etc. Wyllÿam Peryn, Preest, wyssheth grace, peace, and helth in God."

The book is dedicated to the ferocious and sanguinary Edmund (Bonner, the then Bishop of London).

This curious little duodecimo volume is in perfect condition ; and as stated at the conclusion, "imprynted at London in S. Johns strete, by Nycolas Hyll, at the costes and charges of Robert Toye, dwellynge in Paules Church-yarde, at the signe of the Bell."

Can some of your many intelligent correspondents do me the favour to inform me who this William Peryn was;* and also where the Hospital of S. Antony in London stood? I wish also to add, that the title-page is rudely ornamented in the margin with flowers and capitals painted, somewhat in imitation, I suppose, of an altar-piece; and the initial letter of the dedication, in a painted square compartment, is surmounted by the letters L. R.

Yours, etc. T. WELTON.

Andrew Borde's "Breviary of Health."

[1824, *Part I.*, pp. 587-588.]

Amusing myself the other day with the perusal of the first part of the catalogue of that princely library of Sir M. M. Sykes (lately sold by Mr. Evans), and observing that I had the good fortune to possess a few of the curious articles enumerated in that choice collection, I was induced to look into one of my black letter volumes more particularly than I had ever done before, and thereby discovered a piece of plesantry, where I least of all expected to find it.

The book is marked No. 445, of the third day's sale, and was written by one Andrew Borde, who, according to Haller, was born at Pevensey in Sussex, in the early part of the sixteenth century, took the degree of doctor in medicine at Montpellier in 1542, was afterwards a fellow of the Royal College of Physicians, and one of the physicians of Henry VIII., practising at Winchester.

The well-known poetic satire upon Englishmen, which appears in the first chapter of his "Introduction of Knowledge" (art. 444 of the same sale), Dr. Aikin says was not the doctor's own, but I do not find another owner for the description, cause, and remedy of the disease which occupies the 151st chapter of the book now under consideration, entitled "The Breviary of Health, for all manner of Sycknesses and Diseases, the which may be in man or woman, doth followe,—expressynge the obscure termes of Greke, Araby, Latyn, and Barbary, in English, concerning Phisicke and Chirurgerie. Compyled by Andrew Boorde, of Physicke Doctoure, an Englishman." The volume contains 384 chapters (besides those contained in the second part called the Extravagantes), each describing very seriously a disorder, its cause and remedy. In the 135th chapter, and so on to chap. 150, are the accounts of various real fevers to which the human body is liable; but chap. 151 is as follows, verbatim:

"*The 151 Chapitre doth shewe of an euyll Fever the which doth comber yonge Persons, named the Fever lurden.*

"Amonge all the fevers I had almoste forgotten the fever lurden,

* The book our correspondent has above described is noticed by Mr. Herbert, in Ames's "History of Printing," p. 708.—Wm. Peryn published also, "Spirituell exercyses and gostly meditations," etc. Printed 1557. (See Herbert, p. 731.) The same work was reprinted at Caen, in 1596.—Herbert, p. 1736.

with the whiche manye yonge men, yonge women, maydens and other yonge persons bee sore infected nowe a dayes.

"The Cause of this Infirmitie.

"This fever doth come naturally, or els by euyl and slouthfull bryngyng up. If it do come by nature, then this fever is uncurable, for it can never out of the fleshe that is bred in the bone, yf it come by slouthfull bryngyng up, it may be holpen by diligent labour.

A Remedy.

"There is nothyng so good for the fever lurdens as is unguentum baculinum, that is to say, take a stick or wan of a yerd of length and more, and let it be as great as a mans fynger, and with it annoynt the back and the shulders well mornyng and evenyng, and do this xxi dayes; and if this fever wyl not be holpen in that tyme, let them beware of waggyng in the galowes, and whyles they do take theyr medicine, put no lubberwore into their potage, and beare of knaverynge about theyr here, and if this wyl not helpe, send them than to Newegate, for yf you wyll not, they wyll brynge them selfe thyther at length."

To some few of your readers, it may be necessary (although the remedy prescribed by Dr. Borde may be thought by others to have sufficiently indicated the disease) to give the etymology of the word "lurdens." Know, then, that Ash explains the word (calling it an old word) from "lordane," a lazy fellow. Blount and Skinner both derive it from the French. Douglas (Bishop of Dunkeld) uses the word as a synonyme for blockhead and sot. Heylin derives it likewise from the French word "lourd," *i.e.* blockish, lazy. And Menage from the Greek *λορδος*, *humilis, simplex, incurvus*. There is a passage in a book called "Jhesus, or the Floore of the Commaundements," printed by Wynkyn de Worde in 1521, which, however, classes lurdens with a host of wicked doers, of which mere laziness, in our understanding of the word, gives us no notion. The passage I allude to is this: "O my Lorde or Kynge, ne may love his servaunt, whan he dysobeyeth unto his Commaundements, no more doth God, how may he love ydolatres, blasphematours, chyldren unnatural, inobedyentes, murdrers, thevys, lurdens, and false wytnesses," fol. 103, b.

INVESTIGATOR.

Anthony Scholaker's "Certeyne Precepts."

[1786, *Part I.*, p. 216.]

I shall be obliged to any of your correspondents for an account of the book or persons mentioned underneath.

Yours, etc. C. N.

"Anthony Scholaker, in 1548, printed in Saint Nicolas Parish, in Ipswich, Com. Suff. cum privilegio ad imprimendum solum, a book

called 'Certeine Precepts,' gathered by Hulrichus Zuinglius, declaring howe the ingenious youth ought to be instructed and brought unto Christ, translated out of Latin into-English, by Master Richarde Argentine, Doctor in Physyk, and dedicated to Master Edward Grimiston." [See Note 11.]

"Complaynt of Scotland."

[1785, *Part II.*, p. 959.]

There is an intention on foot of reprinting a most rare and curious book, called "The Complaynt of Scotland," printed 1549, 8vo. This book has been ascribed by a foolish compiler of Scottish Lives, Dr. Mackenzie, to a Sir James Inglis, while the name of the author, Wedderburn, is in the title-page; which, in Ames and the catalogue of Lord Oxford's printed books, stands thus "Vedderburn's Complaynt of Scotland, vyth ane exortation to the thre estaites to be vigilant in the deffens of their Public Veil, 1549, 8vo." Now, Mr. Urban, though there be a copy of this piece in the Museum, and two or three others in Scotland, yet they are all imperfect, more or less. Can any reason be given, by-the-by, why old English books are generally imperfect? while old Latin, French, Italian, etc., never are so? In the present case, the imperfection is owing to many of the leaves being castrated, and substitutes pasted in, so that when the paste failed the leaves dropped out. But in particular, Mr. Urban, and what gives you the trouble of this address, is that it is suspected, out of the six copies which may be in the world of this book, not one, save that which belonged to Lord Oxford, has the title-page. Lord Oxford's books were sold by Osborn the bookseller about thirty years ago, but upon such a plan that no discovery of the purchasers can be made.

Douglass's "Palice of Honour," London, 1553, 4to., or Edinburgh, 1579, 4to., is also wanted to reprint. [See Note 12.]

PHILARCHAION.

The Discovery of an Unnoticed Edition of Pierce Plowman.

[1755, p. 495.]

The first edition of the vision of Pierce Plowman, a book written by Robert Langlande, in the time of Edward III., and well known to the English antiquaries, was published by Robert Crowley, A.D. 1550, which is so long after the work was penned, that one may reasonably imagine that the orthography might be in some measure altered by the curator of the impression, and accommodated to the usage of the sixteenth century, a particular, which whosoever shall hereafter think of preparing a new edition of this work, perhaps would do well to attend to. This edition bears in the title-page the year 1505, but

Mr. Ames, in his "Typog. Antiq.," 270, very justly observes it is a mistake for 1550. Since in the colophon we read expressly, "Imprinted at London by Roberte Crowley, dwellyng in Elye Rentes in Holburne, the yere of our lord M.D.L.," and the same may be gathered from the advertisement of the printer to the reader, where, speaking of an antient copy, dated 1409, he remarks it was "before this present yere an hundred and xli yerres; but 1409 + 141 = 1550.

This now is the only impression supposed to be made by Crowley; at least, it is the only one hitherto mentioned by our writers. But I have another edition by the same printer, and of the same year. This which they describe is intitled "The vision of Pierce Plowman, now fyrste imprynted by Roberte Crowley, dwellyng in Elye Rentes in Holburne, Anno Domini 1505. Cum privilegio ad imprimendum solum." But this of mine has for its title "The vision of Pierce Plowman, nowe the seconde time imprinted by Roberte Crowley, dwellynge in Elye Rentes in Holburne; whereunto are added certayne notes and cotations in the mergyne, gevyng light to the reader. And in the begynning is set a brief summe of all the principal matters spoken of in the boke. And as the boke is devided into twenty partes, called *passus*, so is the summary devided, for everye parte hys summarie, rehearsynge the matters spoken of in everye parte, even in suche order as they stand there. Imprinted at London by Roberte Crowley, dwellyng in Elye Rentes in Holburne, the yere of our Lord M.D.L. Cum privilegio ad imprimendum solum." This impression is in the same size or volume with the former, and the pages run alike, but still this is not a mere new title to the former impression, according to the practice of some of our booksellers now, who when an impression sticks on hand will sometimes help it off by prefixing a new title. The contrary of this seems to have been the case here, to wit, that the first impression was all disposed of, for this is actually a new impression throughout, though made in the same year, having not only the summary and quotations mentioned in the title-page, prefixed and interspersed, but varying in other respects from the former; and consequently may prove of good use to anyone that shall please to undertake a new edition of this justly esteemed valuable author; and it shall be at the service of any gentleman that has occasion to use it for that purpose, which I think is no more than what everyone should offer, who has anything in his possession that either is rare, or may prove useful to the public in a literary way. [See Note 13.]

Yours, etc. S. P.

Sir Thomas Wilson's "Epistola."

[1825, *Part II.*, pp. 205-207.]

Mr. Dibdin, in his "Library Companion," p. 588, tells us, speaking of Sir Thomas Wilson and his writings, that "his slender little

volume, entitled '*Epistola de vitâ et obitu duorum fratrum Suffolciensium, Henrici et Caroli Brandon*,' 1552, 4to., is a volume to rack the most desperate with torture, as to the hopelessness of its acquisition. The Bodleian Library possesses it; so does the British Museum; and so does Earl Spencer. Another copy is not known to me." It happens, however, that a copy has by accident come into my possession. It was a duplicate for sale in 1769, from the British Museum. My copy, however, is without date, and the colophon has "*Excusum Londini in Ædibus Richardi Graftoni, typographi Regis, cum privilegio ad imprimendum solum.*"

The "*Epistola*" is followed by "*Epigrammata varia, tùm Cantabrigiensium, tùm Oxoniensium Græcè et Latinè conscripta.*"

At the end of the volume are the two following epitaphs:

"In Ducem Carolum Brandonum Patrem
Suffolciensibus, Joannes Parkehurstus.
Carole te stravit Mors, quem Mars ipse nequebat:
Est magnum, Mortis scilicet, Imperium."

"Thomas Wilsonus in Clarissimam Janam, Angliæ Reginam, & Serenissimam Regis nostri Edwardi Sexti matrem.

Pignore jam nato, cecidit mox optima Jana.
Nempe ferunt soles sæcula nulla duos."

A copy of "that exquisitely rare piece" of Tom Nash, printed in 1594, 4to., of which Mr. Dibdin ("*Library Companion*," p. 593) says, the only known copy is in the library of the Marquis of Stafford, is in the possession of Robert Reeve, Esq., of Lowestoft.

D. A. Y.

Peter Derendel's Book of Old English Poetry.

[1808, *Part II.*, pp. 1072-1073.]

A little time since a rare book of old English poetry came into my possession, written by one Peter Derendel. The size is crown octavo, printed in a large italic letter, containing 204 pages, embellished with 192 woodcuts executed in a superior and elegant style, with numerous small figures; and I am told by artists that the dark shades are cut in a cross work, which at present cannot be imitated, the art being lost. The title-page is—

THE TRUE AND LYVELY HISTO-
RYKE PURTREATURES
OF THE WOLL
BIBLE.
A Lyons,
By JEAN of TOURNES,
M.D.III.

The date of the year, in my copy, I suspect, must be an error, as Jean of Tournes, the printer, flourished about the middle of the sixteenth century, and many of his books are dated M.D.LIII. I there-

fore imagine that the *first figure* of the four I's should have been an L., instead of an I.

After the leaf of the title is an address of seven pages, thus introduced :

*"To the Right
Worshipfull and
most worthie, Master Pikeling,
embassador of the kinge of
Englande, Peter derendel
peace, and felicitie."*

Next follow two pages from the printer to the reader ; afterwards the body of the work. Each verse has four lines [a specimen is then given].

Yours, etc. S. WOOLMER.

"Squyre of Lowe Degree."

[1822, *Part II.*, p. 595.]

Of the old romance, "The Squyre of lowe degree" (according to Ritson), there is only one copy known to exist, printed by Copland before the year 1568 or 9. This unique copy is now in the British Museum ; it was also licensed to John Kynge in 1560. Can any of your correspondents inform me, whether there be any edition existing of a copy printed by Kynge ?

I have a small fragment, lately discovered within the binding of a book, containing only the first sixty lines, and also from 301 to 420. This fragment has been compared with the copy in the British Museum, and found to be a different edition ; it varies in the spelling of some words, and the initial letter I, at the beginning, is of a more ancient form ; but the type and the number of lines to each page are similar in both copies. In this fragment there are two woodcuts, of which the Museum copy has the first only, but so exactly imitated as to require minute attention to discover that they are from different blocks. The words over the first woodcut in this fragment—"Here begynneth, undo your dore," is represented on a riband, which riband is omitted in the Museum copy.

The second woodcut (which is printed at the back of the first) represents a lady presenting a ring to a young man in a garden, surrounded by a park paling. [See Note 14.]

Yours, etc. I. A. R.

Thomas Norton's "Warning Against the Dangerous Practices of Papistes."

[1828, *Part II.*, p. 502.]

You may perhaps consider the following extracts from a curious pamphlet in black-letter sufficiently interesting to deserve a place in

your valuable magazine. The work is scarce, and is entitled, "A Warning against the dangerous Practices of Papistes, and specially y^e Parteners of the late Rebellion, by Thomas Norton. Imprinted at London by Henrie Bynneman for Lucas Harrison, anno Domini 1569." At the back of the title-page are these words, "The summe of all this booke—we can not well spare our Queen Elizabeth." [The extracts then follow.]

I. A. R.

Sylvester's Du Bartas.

[1800, *Part II.*, pp. 931-932.]

The following list of the "various editions of Sylvester's Du Bartas" includes all that have fallen under my observation.

It is not improbable that Sylvester's attention might have been drawn toward Du Bartas by the Scottish monarch, and by Hudson's translation of the "History of Judith," which was printed at Edinburgh in 1584, and obtained a liberal commendation from Sir John Harrington, in his annotations upon "Orlando Furioso," book xxxv.

In 1590, 4to., appeared "A Canticke of the Victorie obtained by the French King, Henry IV., at Yury. Translated from Du Bartas, by Josua Sylvester, Marchant-adventurer."

In 1592, 4to., was printed "The Triumph of Faith."

In 1598, 16mo., "Part of Du Bartas [the second Week or Childhood of the World], translated by Sylvester, and dedicated to the Earl of Essex," was printed by B. Short. See Herbert's edition of Ames.*

In 1605, 4to., was printed by H. Lownes, the "Weeks and Works of Du Bartas," translated by Josuah Sylvester, and dedicated to King James.† To these were added, "Fragments, and other small Works of Du Bartas, with other Translations of J. S., comprising, Jonas, a Fragment; Urania; Triumph of Faith; Miracle of Peace; a Dialogue; Ode to Astrea; Epigrams and Epitaphs; the Profit of Imprisonment; and Quadrains of Pibrac."

In 1608, 4to., a new impression of the preceding pieces was published with a different arrangement; and to them was added, "The History of Judith, Englished by Thos. Hudson."

In 1613, 4to., the whole was republished, making the *second* English

* Herbert found, from the Stationers' books, that "The Profit of Imprisonment," a Paradox, first written in French by Odet de la Noue, and translated by John [*lege* Joshua] Sylvester, was licensed to E. Blount in 1593.—See "Typog. Antiq.," 1383.

† King James, in his "Poetical Exercises," printed at Edinburgh, had translated the "Furies," the "Urania," and some other pieces of Du Bartas; and to him Sylvester "humbly vailed bonnet," in a marginal note to his own version of the Furies. The compliment paid by the Scottish prince to the French poet was liberally returned by the latter, who annexed to an edition of his works, in 1598, "La Lepanthe de Jaques VI., Roy d'Escosse."

edition of Hudson's "Judith," and the *fourth* of Sylvester's Weeks of Du Bartas, which seems to reconcile the trivial discordance between Messrs. Dunster and Gilchrist, in their reports of this volume. The "Lachrymæ Lachrymarum," though sometimes prefixed or subjoined, does not seem to have made a part of this impression; but it was incorporated with a duodecimo edition of Du Bartas's smaller works, translated by Sylvester, parts of which bear date 1614 and 1615.

In 1621 appeared the folio employed by Mr. D. in his ingenious examination, and which (according to the copy I consulted) had for its contents the "Weeks and Works; Urania; and Triumph of Faith." A laureated head of Sylvester, as described by Wood, might have been placed before this edition; it certainly *was* before a later one, with the following inscription, which Granger has omitted in his notice of the print, engraved by Corn. Van Dalen:

"Honestissimi Poetæ et Gallici Du Bartæ translators inclytissimi
M^{ri} Josuæ Sylvestri vera Effigies.

Behould the man whose words and workes were one;
Whose life and labours have few equals knowne;
Whose sacred layes his browes with bayes have bound,
And him his age's poet-laureat crown'd;
Whom Envy scarce could hate, whom all admir'd,
Who liv'd beloved, and a saint expir'd.

JOHN VICARS."

In 1633 was published another folio edition, greatly enlarged, and intituled, "A compleat Collection of all the other most delightfull Workes translated and written by that famous Philomusus, Josuah Sylvester, Gent."

In 1641 this was reprinted by Robert Young "with additions." These appear to consist of six leaves at the end of the volume, containing seven metrical litanies upon the several petitions of the Lord's Prayer.

These are all the "various editions" I have been able to ascertain. From the printed books in the British Museum, Du Bartas's Weeks, etc., in their original French may be presumed to have made their first appearance in 1583 and 1584 at Paris. The invidious Lauder first tracked Milton in the footsteps of Sylvester,* and triumphed in his discovery.

Very different is the temper with which Mr. Dunster has conducted his investigations, and entirely opposite is the tendency of his remarks, which, instead of detracting from the genius and talents of our divine poet, contributes to render them more conspicuous, by "marking the fineness of his penetration, and the accuracy of his judgment."

T. P.

* Lauder professes to quote from an edition of Sylvester's Du Bartas in 1604; but no such has occurred in the course of my researches.

[1800, *Part II.*, pp. 950-951.]

The earliest edition which I have seen is in 4to, and printed by Humphrey Lownes, in the year 1605. It has an engraved title-page with this inscription: "Bartas, his devine Weekes and Workes, translated and dedicated to the King's most excellent Majestie, by Josuah Sylvester." It has neither the Corona Dedicatoria, nor the portrait of Du Bartas laureated. It contains all the seven days of the first week, but only the first and second days of the second week; after which, follow "Fragments, and other finall Workes of Bartas, with other Translations." These consist of "The Fathers," "Jonas" (which, I believe, is not to be found in any subsequent edition); "Urania:—Triumph of Faith—Miracle of Peace—Paradox against Liberty—and the Quadraings of Pibrac, with an index of the hardest words."

It should seem from the following dedication that the Triumph of Faith had been before published. "The Triumph of Faith *formerlie* dedicated, and now *again*e for ever consecrated to the gratefull memorie of my never-sufficiently-honoured deere uncle William Plumbe (late) of Fulham, esq., deceased: first kindly fosterer of our tender muses." Subjoined to this volume are "Posthumous Bartas," dated 1606, containing "The Vocation—The Fathers—The Lawe—The Capitaines—The Tropheis—and The Magnificence."

The next edition with which I am acquainted is also in 4to, printed by H. Lownes in 1611. The engraved title-page, which in design is similar to that prefixed to the above-mentioned edition, announces the work to be "now thirdly corrected and augmented." The additions to this impression consist of the Corona Dedicatoria, the laureated head of Du Bartas, The Schisme, The Decay, and immediately subsequent to the "Paradox against Liberty," are some lines thus intituled: "Of the Worke, Author, and Translator." It concludes with "The Historie of Judith, Englished by Thomas Hudson," with an index.

The 4to edition of 1613 I have not seen.

The first folio which has reached my hands is also printed by Lownes, and is dated 1621. The title-page is inscribed as follows: "Du Bartas, his divine Weekes and Workes, with a compleate Collection of all the other most delightfull Workes translated and written by that famous Philomusus, Josuah Sylvester, Gent." Wood is mistaken when he informs us that it is adorned with the head of Sylvester. The only portrait in the book is that of Du Bartas, which is an exact copy from the engraving in the 4to editions.

The additional poems in this volume consist of some Elegiac Stanzas to the Memory of Sylvester, that bear the signature of J. Vicars, "Little Bartas, or brief Meditations on the Power, Providence, Greatness and Goodness of God in the Creation of the World for Man; of Man for himself—The Map of Man—The Maiden's

Blush, or Joseph—Panaretus—Job Triumphant—Bethulia's Rescue—A Hymne of Almes—Memorials of Mortality—St. Lewis the King—The Tropheis of Henry the Great—The Battaile of Yury—All is not Gold that glitters—New Jerusalem—Selfe-Civil-War—A Cup of Consolation in Christian Conflict—Tobacco battered—Lacrymæ Lacrymarum—An Elegie upon Sir William Sidney's Death—Honour's Farewell—An Elegie upon the Deathe of Dr. Hil's wife—A briefe Catechisme—Spectacles—Mottoes—The Woodman's Brare—A Preparation to the Resurrection—A Table of the Mysterie of Mysteries.

Another folio was published in 1633, and another appeared in the year 1641, printed by Robert Young. This, I am inclined to think, is the most complete, and the last edition that has passed the press. Besides all the poems which we have already enumerated, it includes some posthumous works of our author under this title: "Posthumi, or Sylvester's Remains: containng divers Sonnets, Epistles, Elegies, Epitaphs, Epigrams and other delightful devises, revived out of the ashes of that silver-tongued Translator and divine Poet-laureat, Master Josuah Sylvester, never till now imprinted."

These are all the editions of which I have any knowledge; and though in my opinion it is probable that there may be some others, which I have not noticed, antecedent to the year 1641, I have strong reasons for supposing that not one has been published subsequent to that period.

R. H.

"The Shepherd's Garland."

[1810, *Part I.*, p. 629.]

Having lately met with an old book, intituled, "The Shepherd's Garland," printed by Jaggard, 1597, 12mo, I should be much obliged to any of your correspondents who can give me any information respecting the author or authors. The book consists of a collection of Poems, chiefly Songs; one, which forms part of a Pastoral, I transcribe in the original spelling, which I think proves it to have been written considerably before the date which the book bears, although it is manifest that the orthography has in many places been altered to suit the time of publication. The Pastoral from which the following Song is copied, is intituled "The Discontented Shepherdes."

CORYDON.

Oh where shalle I fynde Contente?
 Dwellethe hee highe or lowlie?
 Dothe hee ryde inne the carre offe state,
 Or the wayne thatte traylethe slowlie?
 Dothe hee dwelle inne the courts of Kynges,
 Or the Hermittes lonelye celle?
 Dothe hee dwelle inne the Loverdes halle?
 Is hee founde in the Hyndes bordelle?

Is hee hidde inne the lawrelle boughe ?
 Dothe hee couche underre Cupides wynges ?
 Dothe hee swimme inne the boule offe wyne ?
 Dothe hee sitte on the mynstrelles strynges ?

THYRSIS.

Whenne ye ride inne the carre offe state,
 Hee rydes inne the wayne fulle slowlie.
 Whenne ye walke onne the hille soe highe,
 Hee walkes inne the vale fulle lowlie.
 Whenne ye dwelle inne the courtes of Kynges,
 Hee seemethe a countrie swayne.
 Whenne ye are dauncinge owne the greene,
 Hee passeth withe pryncelie train.
 Oh ye shalle neverre fynde Contente,
 Thoughe ye shoulde seeke him everre.
 Hee flyethe as ye pursue,
 And ye shall catche him neverre.

Yours, etc. W. S.

An Unknown Poem by Michael Drayton.

[1850, *Part II.*, pp. 31-36.]

A notice of a new and unrecorded poem by such a distinguished author as Michael Drayton cannot fail to attract attention. I met with it many years ago in the middle of a volume of pamphlets, ranging in point of date between 1588 and 1617, all of them of greater or less curiosity; and as a list of such bibliographical relics may amuse some of your readers, I subjoin it before I speak of the particular production by Drayton, unquestionably the most worthy, if not the most celebrated, writer in the collection. I have placed them in the order of the time of publication:—

"Recantation of William Tedder and Anthonie Tyrrell"	1588
R. Greene's "Quip for an Upstart Courtier"	1592
R. Johnson's "Nine Worthies of London"	1592
"News from the Levant Seas," by H. R.	1594
M. Drayton's "Endymion and Phoebe"	n. d.
Racster's "Booke of the Seven Planets"	1598
R. Greene's "Orpharion"	1599
Tho. Churchyard's "Fortunate Farewell"	1599
Sir Tho. Smith's "Voyage to Russia"	1605
J. Nicholl's "Hour Glass of Indian News"	1607
"Examination of George Sprot"	1608
Thomas Heywood's "Apology for Actors"	1612
"Look on Me, London"	1613
G. Chapman's "Funerals of Prince Henry"	1613
J. Davies's "Wit's Pilgrimage"	n. d.

Those who are not afflicted with a love of our old literature (a melancholy condition, in which I own that I have been for more years than I like to look back to) will admit that the above is a remarkable, though utterly disjointed, assemblage of tracts, all in one parchment cover, of which I was very glad to get possession at a considerable price, although two or three of the pieces were imperfect.

Unluckily, one of the imperfect pieces was Drayton's poem, which evidently wanted the title-page and the next leaf, so that I could only guess at the name of it by the heading of the pages, "Endimion and Phœbe." In fact, I did not clearly make out that it was by Drayton until the volume had been some months in my hands; for, although my suspicions were excited, I could hardly believe that a writer of such popularity and distinction could have put forth a work of so much study and elaboration, and never have included it in any reimpression of his poems. Such, however, was the case with this work, and with the same writer's "Harmonie of the Church," 1591. The purely religious character of the last, perhaps, occasioned its omission; but no such reason could apply to "Endimion and Phœbe," and we are left to conjecture the grounds which induced the author entirely to abandon his offspring after he had brought it into the world.

I need not enter into the causes of my early suspicion that the poem was by Drayton, since it is now reduced to a matter of certainty by the discovery of a complete copy with his name appended to a dedicatory sonnet to the celebrated Lucy, Countess of Bedford: she seems to have been Drayton's patroness, if we may rely upon what he states of the "sweet golden showers" she "rained" upon him. This effusion is worth quoting, not only on account of its author, but on account of the truly illustrious personage to whom it is addressed. Until now it has never been heard of.

"To the excellent and most accomlisht ladie, Lucie Countesse of Bedford.

"Great ladie, essence of my cheefest good,
 Of the most pure and finest tempred spirit,
 Adorn'd with gifts, enobled by thy blood,
 Which by discent true vertue do'st inherit;
 That vertue which no fortune can deprive,
 Which thou by birth tak'st from thy gracious mother,
 Whose royall mindes with equall motion strive,
 Which most in honor shall excell the other;
 Unto thy fame my Muse her selfe shall taske,
 Which rainst upon me thy sweet golden showers,
 And but thy selfe no subject will I aske,
 Upon whose praise my soule shall spend her powers,

Sweet ladie, then, grace this poore Muse of mine,
Whose faith, whose zeal, whose life, whose all is thine.

“Your Honors humbly divoted,

“MICHAEL DRAYTON.”

The Lucy Countess of Bedford addressed in this graceful and harmonious sonnet is of course the same lady to whom Ben Jonson wrote his Seventy-sixth Epigram, and whom many other poets of that day justly celebrated. If we had the title-page of “Endimion and Phoebe,” without the dedicatory sonnet, it would have given us merely a clue to the authorship, for the name of Drayton is not found there. It runs thus: “Endimion and Phoebe. Ideas Latmus. *Phœbus erit nostri princeps, et carminis Author.* At London, Printed by James Roberts for John Busbie.”

The clue afforded by the title-page is derived from the word “Idea;” for Drayton printed his second extant poem, in 1593, under the name of “Idea. The Shepheard’s Garland;” and in the next year he issued a small volume of sonnets called “Ideas Mirrour,” of which I shall have something to say on a future occasion. At present I confine myself to his “Endimion and Phoebe,” which must have made its appearance in 1594, because it is clearly alluded to by Thomas Lodge, in his volume of satires, epistles, etc., published under the singular title of “A Fig for Momus,” in 1595. The fifth epistle is addressed “To Master Michael Drayton,” and in it Lodge adverts, in very unmistakable terms, to a portion of Drayton’s “Endimion and Phoebe,” in which he dwells upon the virtues and peculiarities of the numbers three and nine. If Lodge did this in 1595, we may be pretty sure that “Endimion and Phoebe,” was printed in 1594, or early in 1595, before Lodge’s “Fig for Momus” came from the press.

Drayton’s dedicatory sonnet is followed by two others in his own commendation, having the initials E. P. and S. G. severally annexed to them. The last may possibly belong to Stephen Gosson, who, having concluded his attacks upon our early stage and drama, was a miscellaneous poet in 1595; but the initials E. P. we have no means of appropriating even conjecturally. E. P. addresses Drayton by the poetical name of Roland, which he took when he published his “Idea. The Shepheard’s Garland,” in 1593; while S. G. speaks of Drayton as “Idea,” and he tells him that he is:

“Happy in more than praises can expresse.”

E. P. commences thus, showing that Drayton, when he printed his pastorals in 1593, was obscure and “unknown.”

“Rouland, when first I red thy stately rymes,

In shepheard’s weedes, when yet thou liv’dst unknowne,

Not seene in publique in those former tymes,

But unto Ankor tun’dst thy Pye alone,

I then beheld thy chaste Idea’s fame,” etc.

Reverting to the difficult question why Drayton never reprinted "Endimion and Phœbe" with his other poems, I may remark that in 1593 Shakespeare published his "Venus and Adonis," which, as I have said elsewhere, "was quite new in its class, being founded upon no model, either ancient or modern: nothing like it had been attempted before, and nothing comparable to it was produced afterwards" ("Life of Shakespeare," i. cxv.). As everybody is aware, "Venus and Adonis" is in six-line stanzas: but, although Drayton's "Endimion and Phœbe" is in couplets (and so far like Marlowe's "Hero and Leander," not printed until 1598), the subject is mythological, and the treatment of it, in general character, not dissimilar to "Venus and Adonis." The latter went through two editions in 1593 and 1594, and was extremely popular; while, on the other hand, it is by no means improbable that "Endimion and Phœbe" had not been very well received or heartily welcomed by the public. This might have something to do with the non-appearance of it at any subsequent period; and it may not be unconnected with the singular fact that, although Drayton inserted the following stanza in praise of Shakespeare's "Lucrece," in his "Matilda" of 1594 (the year in which "Lucrece" originally came out) he subsequently expunged it:

"Lucrece, of whom proud Rome hath boasted long,
Lately reviv'd to live another age,
And here arriv'd to tell of Tarquin's wrong,
Her chaste denial, and the tyrant's rage,
Acting her passions on our stately stage;
She is remember'd, all forgetting me,
Yet I as fair and chaste as e'er was she."

Why were these lines excluded when "Matilda" was reprinted in 1596, and why was another passage, containing a eulogy of Spenser, under the name of Colin, also left out? This is a curious literary question, relating to three as great poets as this or any other country has produced, which we own ourselves incapable of answering; for, even if we may suppose rivalry and disappointment at the cold reception of "Endimion and Phœbe" to have had their effect on the mind of Drayton as regards Shakespeare, why should he entertain a similar feeling as regards Spenser?

Whatever may have been the fact as respects Shakespeare (who is not alluded to in "Endimion and Phœbe") it is certain that Drayton, in 1594, was upon good terms with Spenser, for at the end of "Endimion and Phœbe" he thus addresses him by his poetical name of Colin:

"Dear Collin, let my Muse excused be
Which rudely thus presumes to sing by thee,
Although her straines be harsh, untun'd, and ill,
Nor can attayne to thy divinest skill."

These poetical notices by contemporaries are highly interesting ; and Drayton pays the following tribute to Samuel Daniel immediately afterwards :

“ And thou, the sweet Museus of these times,
Pardon my rugged and unfild rymes,
Whose scarce invention is too meane and base,
When Delia's glorious Muse dooth come in place.”

In 1592, Daniel had published his “*Delia*, contayning certayne Sonnets,” and it went through two editions in the same year ; so that if popularity were an objection with Drayton in Shakespeare's case, at all events, he was highly applauding two other poets whose effusions had met with great success. The same may be said of a third prolific writer of verses, Lodge, who was known by the assumed appellation of Golde (the letters of his name misplaced) or Goldey, and to whom Drayton, in the work before us, thus speaks :

“ And thou, my Goldey, which in summer dayes
Hast feasted us with merry roundelayes,
And when my Muse scarce able was to flye,
Didst imp her wings with thy sweete Poesie.”

This looks as if Lodge, who was a practised writer in 1594, having commenced about the year 1580, had actually lent Drayton his aid so far as to correct and improve his verses, for in no other sense can we take the line :

“ Didst imp her wings with thy sweete Poesie.”

That Drayton and Lodge were intimate friends there can be no doubt, and we have seen that Lodge addressed a poetical epistle to him in 1595, which contains a distinct notice of “*Endimion and Phoebe*.” Drayton follows up the quotations we have just made by this general address to the versifiers of his time :

“ And you, the heyres of ever-living fame,
The worthy titles of a Poet's name,
Whose skill and rarest excellence is such
As spitefull Envy never yet durst tuch ;
To your protection I this poem send,
Which from proud Momus may my lines defend.”

Shakespeare was unquestionably one of “the heirs of ever-living fame,” but he did not here obtain a separate note of admiration from Drayton, who winds up his “*Endimion and Phoebe*” by two-and-twenty lines of an apostrophe to the “*Sweet Nymph of Ankor*,” the lady whom he celebrated in other productions.

The body of this poem, of the externals of which we have hitherto spoken, fills forty-four pages, and Drayton treats the subject in the ordinary mythological manner, excepting that *Diana*, as it were to

try the affections of the Shepherd, first visits him, not in her own person, but in the less awful form of one of her nymphs. Near the beginning we meet with an imitation of Spenser, although it is not so close as Spenser's imitation of Tasso, especially as it was rendered by Fairfax. Drayton's couplets are these :

“The Nightingale, wood's Herauld of the Spring,
The whistling Woosell, Mavis carroling,
Tuning their trebbles to the waters' fall,
Which made the musicque more angelicall ;
Whilst gentle Zephyre murmuring among,
Kept tyme, and bare the burden of the song.”

It is not necessary to dwell on the resemblance which will occur to every reader who bears in mind (and who does not?) the 12th canto of book ii. of “The Fairy Queen.” A little further on we meet with a line which, even if other evidence had failed us, might have led to the detection of the author, although it is not conclusive:

“Simples fit beauty ; fie on drugs and art !”

which is quoted with Drayton's name in “England's Parnassus,” 1600, p. 19. Other passages, some of them of greater length, are nearly in the same predicament, as, for instance, the following description of Night, which is extracted in “England's Parnassus,” p. 335 :

“Now black-brow'd Night, plac'd in her chaire of jet,
Sat wrapt in clouds within her cabinet,
And with her dusky mantle over-spredd
The path the sunny palfrayes us'd to tred ;
And Cynthia, sitting in her christall chayre,
In all her pompe now rid along her spehere :
The honnied dewe descended in soft showres,
Drizled in pearle upon the tender flowers,
And Zephyre husht, and with a whispering gale
Seemed to hearken to the Nightingale,
Which in the thorny brakes with her sweet song
Unto the silent Night bewray'd her wrong.”

In “England's Parnassus” this quotation has “M. Dra.” at the end of it, meaning, of course, as we now see (and as we might have guessed, even if the original from which it is taken had not been discovered) Michael Drayton. It is also a circumstance to be noted in reference to this poem that, although Drayton never reprinted it in the form in which it first appeared, he availed himself of various couplets in it in the production he afterwards published under the title of “The Man in the Moon.” This is a remarkable and hitherto unrecorded circumstance ; and here we sometimes see what altera-

tions the author made the better to suit his purpose. Thus in "Endimion and Phœbe" we read, speaking of the pretended nymph's attire :

"A dainty smock of Cipresse, fine and thin,
O'er cast with curls next to her lilly skin,
Through which the pureness of the same did show,
Lyke Damask-roses strewed with flakes of snow."

In Drayton's "Man in the Moon" the lines are given as follows :

"Over the same she wore a vapour thin,
Thorough the which her clear and dainty skin
To the beholder amiably did show,
Like damask roses lightly clad in snow."

Several other passages in which Drayton has reappropriated his own might be adduced ; but if it had happened that nothing but the body of "Endimion and Phœbe" had been preserved without any trace of authorship, and such corresponding lines had been found in "The Man in the Moon," the author would very unjustly have subjected himself to the charge of plagiarism. When, some years afterwards, he reapplied what he thought would answer his purpose in "Endimion and Phœbe," he must have believed that that production had effectually disappeared from public observation, and that he might therefore do what he liked with it. This consideration may lead to the opinion that "Endimion and Phœbe" was suppressed soon after it originally came out ; but why it should have been suppressed, recollecting that few portions are inferior to any other of Drayton's performances, is an early literary mystery. The subsequent verses, where the author describes the growing passion of the young shepherd, unwilling at first to believe himself in love, are equal to anything of the kind Drayton has left behind him :

"He cannot love, and yet, forsooth, he will ;
He sees her not, and yet he sees her still :
Hee goes unto the place she stood upon,
And asks the poore soyle whether she was gon.
Fayne would he follow her, yet makes delay,
Fayne would he goe, and yet he fayne would stay ;
He kist the flowers depressed with her feete,
And swears from her they borrow'd all their sweet.
Faine would he cast aside this troublous thought,
But still, like poyson, more and more it wrought,
And to himselfe thus often would he say,
Heere my Love sat, in this place did she play ;
Heere in this fountaine hath my Goddess been,
And with her presence hath she grac'd this green. '

It is very evident from the conclusion of the poem that Drayton, when he wrote it, contemplated a continuation. After a dissertation upon the numbers three and nine, and the various objects in nature, art, and poetry included in or represented by them, the author says :

“ But to my tale I must returne againe.
 Phœbe to Latmus thus conveyde her swayne,
 Under a bushie lawrell's pleasing shade,
 Amongst whose boughs the birds sweet Musick made,
 Whose fragrant branch-imbosted cannapy
 Was never pierst with Phœbus' burning eye ;
 Yet never could this Paradise want light,
 Elumin'd still with Phœbe's glorious sight.
 She layd Endymion on a grassy bed,
 With summer's arras richly over-sprede ;
 Where from her sacred mantion, next above,
 She might discend and sport her with her love,
 Which thirty yeares the sheeheard safely kept,
 Who in her bosom soft and soundly slept ;
 Yet as a dreame he thought the tyme not long,
 Remayning ever beautifull and yong ;
 And what in vision there to him befell,
 My weary Muse some other time shall tell.”

We need entertain little doubt that Drayton never wrote the “vision” which his hero had in his *Endymionis somnum* ; and it is very possible that the want of success attending his publication of the first part of the subject deterred him from attempting more, and determined him to do what he could to procure the extinction of what he had already written upon it.

I ought to mention that I have been indebted to the most willing kindness of Rev. Mr. Cope, keeper of the library of the Dean and Chapter of Westminster, for the use of a copy of “Endimion and Phœbe,” the only complete one known to exist ; my own, as I have already stated, wanting the title-page and the leaf containing the dedicatory sonnet to the Countess of Bedford, and the sonnet by E. P. in commendation of Drayton.

J. PAYNE COLLIER.

Michael Drayton and Thomas Lodge.

[1850, *Part II.*, pp. 132, 134.]

You must allow me briefly to supply a deficiency in my last article upon Michael Drayton's unknown poem, “Endimion and Phœbe.” That deficiency has been pointed out to me by several friends ; but it would not have occurred had I not been afraid of making my

previous communication too long. It relates to the manner in which Thomas Lodge, in 1595, notices Drayton's production of (as I suppose) 1594; and I shall take this opportunity also of saying a few words about Lodge, and his very interesting collection of satires, epistles, and pastorals published in 1595 under the quaint title of "A Fig for Momus."

Lodge's epistle "To Master Michael Drayton" is the fifth in the volume, and opens thus:

"Michael, as much good hap vnto thy state,
As orators haue figures to dilate;
As many crownes as alchymists haue shifts;
Briefly, so many goods as thou hast guifts."

The writer then proceeds to notice the envy that had attended the publication of some of Drayton's productions, and so immediately adverts to a passage in "Endimion and Phœbe," that we may not unnaturally suppose that the unfavourable reception of it by certain parties, and their "railing and detraction," subsequently led to the suppression of it by Drayton. Lodge says:

"I haue perus'd thy learned nines and threes,
And scan'd them in their natures and degrees,
And to thy choice Apologie applie
This sodaine tribute of my memorie ;"

and then he goes on to supply some of Drayton's omissions where, in "Endimion and Phœbe," near the end of his poem, he thus speaks:

"For none but these were suffered to aproch,
Or once come neere to this celestially coach,
But these two of the numbers, nine and three,
Which, being od, include all vnity."—Sign. F. 3.

The seventeen following lines, in which the author dwells upon the virtues and "particularities" of the numbers nine and three, are quoted in "England's Parnassus," 1600 (p. 2), and, having "M. Drayton" at the end of them, first led me to discover that he was the author of "Endimion and Phœbe." We may be confident that Lodge's epistle to Drayton was written in 1595, after the appearance in print of "Endimion and Phœbe." Nevertheless, it is quite evident that some portion of Lodge's volume was written as early as 1591 or 1592, when Lord Burghley had retired from Court, burdened by age and domestic calamity, and was leading the life of a hermit in an obscure cottage attached to his great and splendid mansion at Theobalds (see "Hist. Engl. Dram., Poetry, and the Stage," i. 283). Lodge's second eclogue is a dialogue between Philides and Eglon, which opens as follows, and shows at once that by Eglon the poet

intended Lord Burghley, who in 1591 had been about half a century in office. Philides asks :

“What wrong or discontent, old Eglon, hath withheld
Thine honorable age from governing the state ?
Why liuest thou thus apart whose wisdom went to shield
Our kingdome from the stormes of foes and home-bred hate ?”

This view of the pastoral, which nobody has hitherto taken, gives it peculiar interest and importance, since it connects it with a curious point of history and biography. Eglon replies :

“Ah, Philides ! the taste of trouble I haue felt,
Mine actions misconceau’d, my zeale esteem’d impure,
My policie deceite (where faithfully I delt),—
These wrongs (all undeseru’d) have made me liue obscure.”

The “taste of trouble he had felt” was the loss by Lord Burghley of his wife and daughter. Philides remonstrates darkly against some disrespect with which the age of the Lord Treasurer had been treated, and Eglon subsequently adds :

“Not these alone procure me leaue mine honored place,
But this—because ’tis time with state no more to deale ;
The houre prefixt is come, the reuolution fixt,
Wherein I will and must giue over gouvernement.”

In spite of this “reuolution fixt,” we know that Lord Burghley was soon afterwards prevailed upon by the queen and her courtiers to return to his public employments, and that George Peele, the poet, was engaged to write a sort of pastoral contributing to the event. I do not find in Lodge’s “Fig for Momus” any allusion to Peele ; but it is full of notices of other poets, some of whom are introduced by name, others by appellations that can be distinctly applied to them, and some by names which are not easily unriddled. Among the last are Ringde, Damian, and Wagrín. The second consist of Colin, the poetical name of Spenser (to whom the first eclogue is inscribed) ; Rowland, which Drayton had assumed (who is addressed in the third eclogue ; and Golde, which is only an inversion of the name of Lodge himself, as I explained in my last communication. Lodge also addresses Drayton in a separate epistle by name, as well as Daniel and W. Bolton, whom we may suppose related to the Edmund Bolton who, under his initials, wrote a sonnet to the Countess of Bedford in 1596, prefixed to Drayton’s “Mortimeriados.”

My quotations from Lodge’s “Fig for Momus” are made from the original edition of 1595 ; but it may be necessary to remark that, although some copies of this valuable work vary in literal particulars, it was not reprinted until it came from the Auchinleck Press in 1817, disfigured by many errors and corruptions. In the third eclogue between Wagrín and Golde, addressed to Drayton under the name

of Rowland, a whole line is left out near the end, which it may be well here to supply (and I give it in italic type), in order that those who have impressions of the Auchinleck edition may insert it if they think proper. Wagrin speaks, in answer to Golde, who declares his determination, from the want of encouragement, to abandon poetry :

"A better minde God send thee, or more meanes.
Oh ! would'st thou but conuerse with Charles the kind,
Or follow haruest where thy Donroy gleans,
These thoughts would cease ; with them thy muse should find
A sweet converse : then, this conceit, which weanes
Thy pen from writing, should be soone resign'd."*

Besides the omission of the fifth line, an error of the press, by printing *thee* for "them," makes nonsense of the fourth. In the preceding eclogue (II.) two lines that are assigned to Philides belong to Eglon ; and on the whole I hardly know of a reprint of any old book that is less trustworthy. The short address "To the Gentlemen Readers whatsoever" contains nineteen variations from the original text. I am unwilling to trouble you with them now, especially as I wish to confine my letter to a narrow compass ; but if any of your readers should hereafter desire to see a list of the more glaring mistakes, I will furnish it through your pages. [See Note 15.]

J. PAYNE COLLIER.

Newly Discovered Poems by Bishop Hall.

[1851, *Part I.*, pp. 235, 239.]

Bishop Hall is an author of so much importance in our language, whether in his earlier character of a poet, or in his later capacity of a divine, that I feel assured I shall be considered as conferring an obligation on our national literature by directing attention to some productions in verse by him which, although printed early in his career, have been passed over by our bibliographers.

The first of these may probably be looked upon as Hall's earliest effort of the kind ; and I call it an effort, because, although of no great length, the lines run as if they had cost the young author no little trouble, and as if his Muse had laboured hard in their production. Most persons are aware that Hall's satires, printed in 1598 under the title of "*Virgidemiarum, sixe Bookes*," for the most part run in couples with peculiar freedom and facility ; but the piece I have now to notice is in six line stanzas, and is more remarkable for

* Who "Charles the Kind" might be does not at present occur to me ; but Donroy, I apprehend, was Roydon, the poet and the friend of Spenser, who at this period was probably in flourishing circumstances, but who afterwards became so poor, that in 1622 Edward Alleyn, the actor, relieved his wants by the gift of sixpence. See "*Memoirs of Alleyn*," printed for the Shakespeare Society in 1841.

labour and constraint than for any other quality. It was published in 1596 in a collection of Latin, Italian, French, and English poems, on the death of that celebrated divine Dr. William Whitaker, who expired on 4th December 1595: we may conclude therefore, that the "Carmen Funebre Caroli Horni, etc., upon the event, came out early in 1596. Joseph Hall, who puts his name to the last poem, which is the only English production in the volume, was then only in his twenty-second year. It is thus headed, "Hermæ Eximii Viri D. Whitakeri, Regii Professoris in Academia Cantab.;" and it commences—

"Binde ye my browes with mourning cyprisse
And palish twigs of deadlie poplar tree;
Or, if some sadder shades ye can devise,
Those sadder shades vaile my light-loathing eie:
I loath the laurel-bandes I loved best,
And all that maketh mirth and pleasant rest."

The last stanza is this :—

"Meanwhile the memorie of his mightie name
Shall live as long as aged earth shall last,
Enrolled on [the] berill walls of fame,
Ay ming'd, ay mourn'd, and wished oft in wast.
Is this to die, to live for evermore
A double life that neither liv'd afore?"

JOS. HALL, *Imman.*

But for the unquestionable signature, we could hardly have supposed it possible that Joseph Hall, of Immanuel College, afterwards successively Bishop of Exeter and Norwich, could have written such rubbish: the brief prose sentence he many years subsequently delivered regarding Whitaker—"Who ever saw him without reverence, or heard him without wonder?" is worth more than all his exaggerated grief and laborious pumping of artificial tears.

Let us pass therefore to something better, though still, as most will be of opinion, unworthy of the great name of Joseph Hall. It is to be found in a unique tract preserved in the library at Lambeth, which contains, if I mistake not, several publications not elsewhere existing, and the rarity of which may perhaps thus be accounted for. They were sent in type to the Archbishop for his approbation, before they were issued to the public from the stationers' shops; and not being for some unexplained reason allowed, they were all suppressed excepting the one original copy, which was placed among the other books in the library of the palace. Why the work in question should have been thus stayed in its way to ordinary readers must be matter of speculation: it is a tribute to the memory of Sir Horatio Pallavicino, and we know that at least one other production of the same kind by Robert

Greene, on the death of Sir Christopher Hatton, is in the same predicament.* Hatton, however, finished his career in disgrace with the Queen, in consequence of the large sums he owed to the Crown; but such was not the case with Sir Horatio Pallavicino, who died nearly ten years afterwards, on the 6th July, 1600. He had been of the utmost service to the state in its monetary transactions abroad: he was knighted in 1587; commanded a ship against the Spaniards in 1588, and died prodigiously rich. There seems, therefore, no reason why these laudatory effusions after his demise should not have been permitted to be published.

It may be that I am mistaken as to the singleness of the small volume; other copies of it may lurk somewhere, but I have not been able to find a trace of it in any public or private library, and it is beyond dispute that the two poems by Bishop Hall contained in it have not been mentioned by Ritson, nor by any later bibliographical authority. Their extreme rarity and the celebrity of the writer induce me to point them out on the present occasion. Mr. Singer knew nothing of them, nor does Hall make the slightest allusion to them in the autobiographical memoir which precedes Mr. Singer's reprint of "*Virgidemiarum, sixe Bookes*," 12mo., 1824. If I am wrong, your readers can hardly do me a greater favour of the kind than by pointing out my mistake.

Another circumstance induces me to attach importance to the matter. The main contributor to the volume, who probably was, in our sense of the word, the editor of it, was Bishop Field, who held the sees of Llandaff and Hereford, and who was no other than the Theophilus Field who was baptized at Cripplegate Church, 22 January, 1574, and was the elder brother of Nathaniel Field, one of the "principal actors" in Shakespeare's plays, as enumerated at the commencement of the first folio edition of his works, 1623. They were both the sons of John Field, a highly celebrated Puritanical minister; and the dates of the births of his numerous family may be seen at p. 207 of "*Memoirs of the Principal Actors in the Plays of Shakespeare*" (published by the Shakespeare Society in 1846). When I wrote that work I was not aware that the Theophilus Field there recorded was the same man who was afterwards chaplain to James I., and thence was raised to the bench of bishops. That he was a rhymist (not to call him a poet), we have not only the evidence of his several productions on the death of Sir Horatio Pallavicino, but of his two copies of verses in answer to John Stradling's "*Divine Poems*," 1625, as given in Wood's "*Athenæ*" by Bliss, ii. 397.

The work under consideration has a rather strange title, viz., "*An Italians dead Bodie stucke with English Flowers. Elegies on the death of Sir Oratio Pallavicino*." London, Printee (*sic*) by Thomas

* It is reprinted in vol. ii. of "*The Shakespeare Society's Papers*," from the sole copy at Lambeth.

Creede for Andrew Wise, etc., 1600." It is dedicated, in verse, to the widow by Theophilus Field ; but it is not with his performances that we have now to do, and Bishop Hall's "Elegy" and "Epitaph" may be dismissed briefly. The former is headed "Certaine Verses written and sent in way of comfort to her Ladiship." It opens as follows :—

"If those salt showers that your sad eyes have shed
Have quencht the flame that your grieve kindled,
Madame, my words shall not be spent in vaine,
To serve for winde to chase the mournful raine."

All this is common-place enough, and indeed there is nothing in the whole performance to redeem it from the censure of want of originality. The measure, it will be observed, is heroic couplets, the same form Hall chose for his satires, which, written two years earlier, give much stronger proof of vigour of expression and novelty of thought than could perhaps be expected in a mere posthumous panegyric. It ends with these lines :—

"Madame, what ere your grieved thought applies,
We all are pilgrims to our common skies,
And who is nearest to this home of clay,
May find the worsen speed and further way ;
And, as I gesse, unlesse our artists faine,
England is nearer heaven of the twaine.
There is your home, where now your knight doth bide,
Resting by many a saint and angel's side.
Walke on in glorie, and grieve your selfe no more
That your so loved mate is gone before."

JO. HALL, *Imman. Coll.*

Notwithstanding her disconsolate grief, Lady Pallavicino soon married Sir Oliver Cromwell, who, if we mistake, not, was great-uncle to the Protector. The "Epitaph" upon Sir Horatio follows the preceding elegy, and is also subscribed "Jo. Hall, idem Imman. Coll." It may be worth subjoining, not so much from any peculiar merit of its own, but because it covertly refers to the Genoese birth of Pallavicino.

AN EPITAPH.

'Some leave their home for private discontent,
Some forced by compelled banishment ;
Some for an itching love of novel sight,
Some one for gaine, some other for delight.
Thus, while some force, some other hope bereaves,
Some leave their country, some their country leaves :

But thee no grieve, force, lust, gaine, or delight
Exiled from thy home (thrice worthy knight)
Save that grieve, force, that gaine, delight alone,
Which was thy good, and true religion."

The only other names that appear in this collection of obituary poems are those of Theophilus Field (already mentioned as a bountiful contributor, but who does not add the college to which he belongs), J. Cecill, of St. John's College, and Jo. May, who, besides his English, has two copies of Latin verses.

J. PAYNE COLLIER.

"Delightes for Ladies."

[1816, *Part II.*, pp. 497-498.]

As a rare book is an article which interests many, allow me to inform you that I have lately had one come to hand, of which I have never noticed an account in catalogues, or seen anywhere described; and from its miniature size, in the course of more than 200 years may perhaps be nearly extinct. The title of this little curiosity is as follows:

Delightes for Ladies,
to adorn their persons,
tables, closets, and distillatories:
with
beauties, banquets, perfumes, and waters:
Reade, practice, and censure.
At London,
Printed by H. L.
1608.

The book consists of 90 leaves not paged, letter-press $1\frac{3}{4}$ inch wide by $3\frac{3}{4}$ long, with an ornamented border to every page; the author's name, H. Plat, appears at the end of a poetical epistle preceding the body of the work. [An extract is then given.]

S. WOOLMER.

Two Curious Old Books.

[1811, *Part II.*, p. 329.]

Having been engaged for some weeks, in the course of this present summer, in the examination and arrangement of several chests full of copies of records and law papers, which had rested undisturbed for near a century, I met with several old prints and printed books; and as I had never seen some of them before, I was of course inclined to consider them curious, and induced to save them from the flames. The print, 8 inches by $6\frac{1}{2}$, contains a half-length portrait (drawn by W. Crowne, and engraved by M. Burghers) of a venerable-looking

man, with long flowing hair, parted at the forehead ; a hat in his left hand, and a letter directed "To his Honored Friend in Oxford, these present," in his right hand. A large knot of ribbons on his right shoulder, and a long cravat tied with a ribbon. A little above his head, on his right side, an oval shield of arms, "Or, a lion's paw coupled and erect Gules, holding an apple of the first ;" the shield is surrounded by a branch of laurel, and on the left side, the following words and figures, An'o Dom. 1688, *Ætatis suæ* 77 ; and underneath the portrait is the following inscription, viz.

"John Barefoot, Letter Doctor to the University of Oxon.

"Upon this table you may faintly see
A Doctor deeply skilled in Pedigree ;
To *Ne Plus Ultra* his great fame is spread,
Oxford a more facetious man n'ere bred :
He knows what arms old Adam's grandsire bore,
And understands more coats than e're he wore :
So well he's verst in *college, schools, theater,*
You'd swear h' had marry'd our dear *Alma Mater.*
As he's our *index*, so this picture's his,
And *superscription like* just tells whose 'tis,
But the contents of his great soul and mind,
You'l only by his *conversation* find. Q. Z."

One of the books above alluded to has the following title : "The Complaynt of Roderyck Mors, sometyme a grayefryre, unto the Parliament Howse of England, his natural cuntry, for redresse of certaine wicked laws, evil customs, a'd cruel decreys. Imprinted at Savoy, per Franciscum de Turona." And the other book is intituled, "A playne and godly Exposition or Declaratio' of the Commune Crede (which in the Latyn tonge is called Symbolum Apostolorum) and of the X Com'andements of Goddes Law, newly made and put forth by the famouse clerke, Mayster Erasmus of Roterdame, at the requeste of the moste Honorable Lorde Thomas Erle of Wyltshyre, father to the most gracious and vertuous Quene Anne, wyfe to our most gracious Soveraygne King Henry the viij. cum privilegio." The preface is dated, at Friburghe, anno 1533.

On looking into the first volume of the "*Monasticon Angl.*," p. 1051, I find it stated that Henry Brinklow, a merchant in London, was the author of the "Complaynt of Roderyck Mors"; and the late Mr. Herbert, in his "*Typographical Antiquities*," mentions two editions of this curious book having been printed "at Geneve in Savoye, by Myghell Boys," but he does not notice this edition printed by Francis de Turona. [See Note 16.]

Yours, etc. D. O.

"De Augusti Progenie."

[1795, *Part II.*, p. 726.]

One of your Reviewers (lxiv. 936) has inaccurately asserted that the treatise "De Augusti Progenie," generally ascribed to Messala, was first published by Hearne at Oxford, in 1703, from a MS. in Lincoln College Library. This is certainly a mistake, as I have in my possession a compilation of some of the Roman historians, printed almost a century before, where the work in question appears under the title of "Messale Corvini ad Octavianum Augustum, de Progenie sua, Libellus." If the sentiments of the literary world on this point coincide with those of your reviewer, this little volume must be a curiosity. I will therefore transcribe the title-page :

"Historie Romane Epitome ; Lucii Julii Flori, C. Vel. Paterculi Sex. Aur. Victoris, Sexti Rufi Festi, Messale Corvini, M. Aur. Cassioderi, & Eutropii. Ex Officinâ Plantinianâ Raphelengii, 1615." [See Note 17.]

"Two Bookes of Epigrammes."

[1776, p. 8.]

Having lately met with "Two Bookes of Epigrammes and Epitaphs: dedicated to two top branches of gentry, Sir Charles Shirley, Baronet, and William Davenport, Esquire: written by Thomas Bancroft: London, 1639;" quarto pamphlet; I should be glad to be informed, by some of your curious correspondents, of the history of the author, to whom I own myself an entire stranger. There are strong marks of genius and simplicity in many of the verses; which, however, abound with the species of wit peculiar to that age. The following "Epitaph on Mistris Anne Knyveton" you will probably think worthy of a place in your excellent repository; and it will at the same time serve as a specimen of Bancroft's performances :

"Gentle friends, with teares forbear
To drowne a withered flower here,
That, in spring of Nature's pride,
Drank the morning dew, and dy'd.
Death may teach you here to live,
And a friendly call doth give
To this humble house of mine,
Here's his Inne, and this the signe."

ACADEMICUS.

Merlin's Prophecies.

[1818, *Part I.*, p. 37.]

At London, in the year, 1641, was published by one Thomas Heywood a small quarto volume, intituled, "The Life of Merlin,

surnamed Ambrosius. His Prophecies and Predictions interpreted ; and their truth made good by our English Annals. Being a chronological History of all the Kings and memorable passages of this Kingdome, from Brute to the reigne of our Royall Sovereigne King Charles."

The following very interesting remark, strongly connected with the present subject, and to be found in MS. in a copy of the work which belonged to the late Beaupré Bell, of Beaupré Hall, in the county of Norfolk, and is now lodged in the Library of Trinity College in Cambridge, I take the opportunity of here transcribing for the use of your valuable and long-established publication.

"M^m. I saw an old MS. in Jesus Library (Cambridge), written in French, which, for several pages together, was the very same history with this. I did not take the pains to compare the whole, the language being very obsolete.—B. B."

It is worthy of remark that a MS. was sold at the Roxburghe Sale, either the same, in all likelihood, with this (which the Librarian of Jesus College may, if he pleases, enquire into), or a duplicate ; as our readers will judge from the title : "Roman du San Graal & de Merlin." The account of it given in the Roxburghe Catalogue is that it was "MS. magnifique sur velin, relié en 2 grands vol. fol. M. R. enrichie de 32 miniatures, & les lettres initiales peintes en couleurs rehaussées d'or." A folio volume was printed at Paris, A.D. MCCCXCIII., intituled "Les Prophecies de Merlin."

Yours, etc. VERBEIANUS.

"Icon Basilike."

[1815, *Part II.*, pp. 293-294.]

Many perhaps among your numerous readers can tell who wrote, or at least may be able to give some account of, a book intituled "Counsels and Directions, divine and moral, to a young Gentleman at Oxford. London, 1685." I find some extracts which were made from it threescore years ago, or more, I believe, by an excellent divine, who now rests from his labours. Two of these extracts I beg leave to lay before your readers, observing only, by the way, that the unknown author appears to have been a clergyman, as he says, "I have made it my business, ever since I have been a priest, to catechize the young, rather than preach to the old, and experienced much more fruit to accrue from the first, than from the last." P. iii. [One extract only is reprinted.]

"Next to the Holy Scriptures, I cannot conceive that any book is like to be more prevalent and persuasive with a young gentleman to own religion and the strict practice of virtue with Christian fortitude, than the incomparable piece of our late martyred Sovereign, written during his solitude and sufferings ; where, with sundry remarkable passages, worthy of notice in relation to the late wars, you will find

a certain strain of devotion, scarce ever reached by any but the holy penmen." P. 98.

This, I suppose, may be regarded as an incidental testimony to the genuineness of the *Εικων βασιλικη*, the honour of which Gauden, Bishop of Exeter, in a letter preserved in the Clarendon State Papers, seems explicitly to claim to himself; and he was, as I conclude from his prolix, obscure, and embarrassed style, about as capable of writing it as I am of flying. [See Note 18.]

Yours, etc. R. C.

"The European Mercury."

[1811, Part I., pp. 446-447.]

A little time since I met with, in an old library, a singular and rare little book of roads, published about 170 years ago; and as books of this class are commonly very short-lived, perhaps it may be unknown to collectors; if you will, therefore, permit a description of it to appear in your interesting miscellany, I think it will amuse many of your readers.

Yours, etc. S. WOOLMER.

The size of this book is rather more than 5 inches long by $2\frac{1}{2}$ broad, containing 262 pages, and neatly adapted for the pocket; the title-page,

"The EUROPEAN MERCURY:

Describing the Highways and Stages from place to place,
through the most remarkable parts of Christendome.
With a Catalogue of the principall Fairs, Marts, and Markets
thorowout the same.

By J. W. (*James Wadsworth*) Gent.

Useful for all Gentlemen who delight in seeing foraign Countries;
and instructing Merchants where to meet with their conveniences
for trade.

London, printed by I. R. for H. Twyford,
and are to be sold at the Three Daggers
in Fleet-street, near the Inner
Temple Gate.

1641.*

The treatise is introduced with two epistolary dedications, the first addressed to "The Worshipfull Robert Tracey, esq., Coronet of Horsemen to the Right Honourable Edward Viscount Conoway, Lord General of the Horse;" the second to "The Right Honour-

* It appears to have been printed three years before; for at the end of the book it says: Imprimatur Tho. Wykes, March 23, 1639.

able, Noble, and Worshipfull, the Nobility and Gentry of England, addicted to History or Travell."

Afterwards follows an address to the reader, which concludes with Latin and English verses.

A short preface of a page and a half precedes the body of the work. The cities and towns on the Continent are historically related, and interspersed with curious remarks.

Mr. Wadsworth, having allowed upwards of 200 pages in his travelling directions and details of foreign places, offers a little instruction in the method of travelling in those days, which is expressed with peculiar originality.

"THE INSTRUCTION OF THE VOYAGE TO JERUSALEM.

" . . . Let him carry two purses with him, one well filled with patience and the other 200 crowns in it, or at least 150, viz., one hundred for the voyage, for it will cost every man so much, that hath regard of his life and welfare ; the other fifty crowns are to keep him in sicknesse or if any misfortune befall him. Fourthly, let him carry with him a warm suit of cloathes, to wear at his return in winter ; likewise good store of shirts to keep himself clean from nastiness and lice ; caps, drawers, towels and other necessaries ; then let him go to Venice, for there he shall find the most commodious passage of any city in the world, there being every year, on Ascension-day, a galliasse assigned onely for the carrying of pilgrims and travellers thither ; and although he shall finde other ships that will carry him cheaper, let him not abandon the galliasse, for it will be more safe and secure for him : then let him agree with the captain of the galley, who will not demand above sixty crowns at the most for him, both for victuals, carrying and re-carrying, excepting when he comes to shore, he must pay for his horshyer, and the usual tribute of the Turks. Then let him make a little tent to lye in, buying a pallat to lye on, and other necessaries as he thinks fit. Also let him carry two small barrels, one of wine, and another of water : Likewise let him buy Lombard's cheese, sasages, neat's tongues, and other salt meats, of all sorts ; white bisket, a small quantity of all sorts of sweet meats, and above all the sirrop of violets, and green ginger preserved, for these will stand great stead both by sea and land, with some preserve of roses. In the gally let him get his lodging as neer as he can in the middle, for if he have a weak head, there he will be lesse tost, and have more ayr. And after that he comes to land in Turkey, let him furnish himself with egges, chickens, bread, sweet meats and fruits, for in this voyage he must not be niggard of his purse. Let his apparel be decent and plain, and his purse somewhat free, with small gifts, both to the officers of the gallies, and his conductors by land ; likewise let him beware he make no disputes nor conference touching religion, and let him be carefull he alwayes keep himself in the midst of the caravan of pilgrims, and

let him change all his money into Venetian gold and silver, at Venice, before his departure thence, which coyn and no other is passible; and with the aforesayd sum he may go and return to Venice (God willing) in the same galley."

After having finished this part, we find Mr. W. again at home upon the *High Ways*, and pursuing his Domestic Itinerary, which is displayed with a title :

"HIGH WAYES.

From London to the most remarkable Cities and Post Towns of England."

In which, with the roads, are given short historical narratives of the principal cities and towns of Great Britain. The two last places in his treatise are Windsor and Dover. [The last runs thus :]

"In the way from London to Dover, I would not have the stranger neglect the sight of the King's Navie, and the* great ship, there being not the like in the world; which fleet lyes at Chattam, two miles from the city of Rochester; and Dover Castle is worth the viewing; and thence you may go over seas to France. Much more might have been said, but because of brevity sake I omit it."

"Fur Prædestinatus."

[1830, *Part II.*, p. 595.]

In the Rev. W. L. Bowles's orthodox and high-spirited work, "The Life of Bishop Ken," the following passage occurs, vol. i., p. 227 :

"The 'Religio Medici' of Sir Thomas Brown, 1642, translated into almost all the languages of Europe, was again reprinted; and now Calvinism received a deep wound by the translation into English of Sancroft's 'Fur Prædestinatus;' and the visible effects of this dismal creed made the reflecting almost ashamed of the name."

The "now" refers, I imagine, to the last preceding date given, *i.e.* 1655.

Mr. Jackson, in his well-written and impartial work, "Life of John Goodwin," 1822, under the year 1651, observes, p. 250 :

"The 'Fur Prædestinatus' was published anonymously, and has generally been ascribed to the pen of Archbishop Sancroft: it is therefore made a prominent article in the learned and interesting life of that distinguished prelate, recently published by Dr. D'Oyley. This, however, is a mistake. The tract was in existence many years before Sancroft was capable of producing such a composition. It

* A MS. note calls this *The Great Harry*; but this seems to be a mistake, as that vessel is mentioned by several writers to have been destroyed long before.

was first printed and circulated in Holland, in the early part of the seventeenth century, when the controversy respecting predestination was warmly agitated between the Calvinists and Arminians in the United Provinces ; and was generally thought to have been the production of Henry Slatius, a man of some note amongst the Remonstrants. [Brandt's 'History of the Reformation,' vol. iv., p. 539, edit. 1723.] Two translations of this dialogue into English have made their appearance ; one in the year 1658, and another in 1814."

The "*Fur Prædestinatus*" has always been to me a work of much interest, and I should be very glad to see the question of authorship decided. But I am more particularly anxious to gain information with respect to an edition in Latin previous to 1651, and to the earlier translation into English ; and any bibliophilist who would communicate it would highly gratify me. If I cannot procure that information through your miscellany, circulating "*quacunq[ue] Sol habitabiles illustrat oras,*" I despair of success. [See Note 19.]

Yours, etc. EREUNETES.

A Latin Jest-Book.

[1776, pp. 511-512.]

There has come to my hand a small book in 24°, intituled :

"*Nugæ venales. Sive Thesaurus videndi et jocandi. Ad gravissimos severissimosque viros, Patres Melancholiorum conscriptos. Anno 1648. Prostant apud neminem ; sed tamen ubique.*" It is a jest-book in Latin, much like that of Nicodemus Frischlinus and Henricus Bebelius, printed together at Amst. 1651. Now, sir, at the end of the book in question there is a little piece with a new paging, but as it has the same cut, and printed the same year, may be looked upon as a part, or an appendix to the former, intituled :

"*Pugna Porcorum per P. Porcium, Poetam.*

Paraclesis pro Potore.

*Perlege porcorum pulcherrima prælia, Potor,
Potando poteris placidam proferre pœsin."*

It is a satirical jumble of words aimed at the obesity and laziness of the prelates, and alluding to contentions between them and the inferior clergy, or laity, but whether to any particular contest I am at a loss to find out, and therefore, if any of your learned correspondents happen to know anything of the story, or its author, I shall be obliged to them for their information. For my part, I have run the piece over, but can understand little or nothing of it, insomuch that I am under a necessity of intreating assistance from elsewhere. [See Note 20.]

I am, sir, yours, etc. T. Row.

Special Subjects.



SPECIAL SUBJECTS.

Almanacks.

[1838, *Part II.*, pp. 365-369.]

THE learned appear by no means agreed respecting the etymology of the word "almanac"; it has been, perhaps, the subject of more dispute than that of any term admitted into our language.

Our Saxon ancestors "used to engrave upon certaine squared sticks . . . the courses of the moones of the whole year . . . and such a carved stick they called an al-mon-heed." An instrument of this kind is preserved in St. John's College at Cambridge; and a fac-simile and description of one that was used in Staffordshire has been copied, as a curious specimen, from Dr. Plot's "Natural History" of that county, into the *Gentleman's Magazine* for 1812, Part II., p. 109. It is called the clogg, from its form, being usually made of a piece of wood, squared into four plane sides, and with a ring on the upper end of it, to hang it on a nail somewhere in the house.

They appear to have been introduced into this country at the Norman Conquest, and in all visits to distant churches, in all pilgrimages, etc., they served for instruction and regularity, and were frequently carved on the tops of pilgrims' staves, so as to regulate their times of assembling at particular spots. Before printing was introduced, and when manuscripts were scarce and dear, these Runic almanacs were particularly useful in assisting the memory, and that they might be made as universally serviceable as possible, they were sometimes cut on sword scabbards, implements of husbandry, etc.

The term "almanac" in the present sense of the word is too well known to require any explanation in this place. There does not appear, however, to be any trace of the original inventors; the first in print is generally admitted to be that of John Muller, of Montenegro, who opened a printing-house and published his first almanac at Nuremburg, in the year 1472, wherein he not only gave the characters of each year and of the months, but foretold the eclipses,

etc., for thirty years in advance. This almanac of Muller's—who was better known by the name of "Regiomontanus"—which simply contained the eclipses and the places of the planets, was sold, it is said, for ten crowns of gold.

There are various manuscript almanacs of the fourteenth century in the libraries of the British Museum and of Corpus Christi College, Cambridge; Mr. Jackson, of Exeter, also mentions one in his possession, made in the reign of Edward III., of parchment, being about one hundred and forty years prior to Muller's, not in the usual form of a sheet or a book, but in separate pieces, folded in the shape of a flat stick or lath, in the Saxon fashion.

It is singular that the earliest English almanacs were printed in Holland, on small folio sheets; and these have occasionally been preserved from having been pasted within the covers of old books. The first recorded account we have of almanacs in this country appears in the year-book of King Henry VII., or about fifteen years after that of Muller's, since whose time a continued chain of such productions may be traced.

The earliest printed work of this description we meet with is in a communication made to this periodical, and previously noticed [see Wynkyn de Worde's *Almanack*, p. 119]. This was an almanac for twelve years, and printed by Wynkyn de Worde in 1508. The same correspondent mentions a sheet, one in his possession, printed in black and red, for the year 1534.

The Pepysian Library at Magdalene College, Cambridge, contains an old calendar or almanac, in an octodecimo form, but in its original form it folds up from a vellum small folio sheet; and before each month there are emblematical representations, such as are found in the early Missals and Psalters. The copy under notice was also printed by Wynkyn de Worde in 1523. There is another in the library of a similar nature, but for a different year.

Anthony Ascham, of York, physician, compiled an almanac, which was published in 1550; and Richard Watkins and James Roberts had a patent, and printed almanacs as early as 1573. Walter Gray also published an almanac in 1591, the title-page and a brief description of which are given in the *Gentleman's Magazine* for 1813, Part I., p. 208; and some curious verses transcribed from the same are also inserted in that work in the previous year, in Part II., p. 566.

"The Glasse of Vaine-glorie, translated out of S. Augustine, by W. P., Doctor of the Lawes," was first printed for John Windet, in 1593; and the author has placed at the top of each month some spirited woodcuts of incidental subjects, with a quatrain immediately following of agricultural instructions, and a couplet at the end fraught with advice for bodily health, a copy of which, for the year 1600, was communicated* to the *Gentleman's Magazine* in 1813 [see Note 21].

* By the late Joseph Haslewood, Esq., F.S.A.

In the same periodical for 1826 [see p. 120], a concise description is given of a similar almanac by John Crispin, printed for the use of the English people at Geneva, 1569, illustrated with superior woodcuts.

The "Ephemeris Merlinus Anglicus," of that prince of prognosticators, William Lilly, made its first appearance in 1644, during the greatest heat of the civil wars, when English almanacs became conspicuous for the unblushing boldness of their astrological predictions. Mr. Bruce communicated to your magazine* some copious extracts from his almanacs for the years 1655, 1657, and 1658, with some judicious observations thereon, in which he took occasion to expose the false predictions of this impudent cheat. The literary abilities of Lilly, Mr. Bruce remarked, were by no means of a high order; but there is occasionally something peculiarly terse and forcible in the style employed in his prognostications.

Henry Coley was the immediate successor of Lilly in the craft of almanac-making. He was born at Oxford in 1633, and bred a tailor, but became assistant to Lilly, and acted as his amanuensis for many years, by whom, a short time before his decease, he was adopted for his son, by the name of Merlin, junior, and presented with the copy-right or goodwill of "Merlinus Anglicus, junior," which had been printed thirty-six years successively, and Coley continued it for nine or ten years longer.

He resided in Baldwin's Court, Baldwin's Gardens, near Gray's Inn Lane, where he taught the different branches of the mathematics, and was much followed as an astrologer and a caster of urine, or water-doctor. He wrote a key to the whole art of astrology, in much request among the adepts; and died about 1690. As almanacs by this writer are become rare, a brief account of the contents of one now before me may be interesting to the curious in such matters. It will be thought that such a publication can afford little that is worthy of preservation; but it may be remarked that history gleans some of its most valuable materials from sources that at first sight seem little calculated to yield the least assistance, and it may perhaps be found that even an old almanac may be referred to with advantage.

The one in question is entitled, "Merlinus Anglicus, junior; or, An Ephemeris for the year 1688. According to the Method of Mr. W. Lilly. With many useful calculations, and variety of other Furniture proper for such a Work. The like not Extant. Continued by his (Quondam Amanuensis) Henry Coley, Student in the Mathematics and Astrology.—Agunt, non cogunt. Quæ supra nos nihil ad nos. London, Printed by J. Macock for the Company of Stationers, 1688." On the title-page is an engraved copper-plate portrait of the author.

* See *Gentleman's Magazine* for 1828, Part I., p. 26, and 1830, Part II., p. 601. For some copies of unpublished letters of Lilly, see also the same work for 1821, Part I., p. 99; and also his portrait and a brief memoir of him in 1823, Part II., p. 297. [See Note 22.]

It is dedicated "to his worthily respected and truly ingenious friend Mr. John Brown, one of his late Majesty's Chirurgeons and Senior Chirurgeon of St. Thomas's Hospital, Southwark." In his address to the courteous readers he very modestly informs them that "the chief design of this continuation is to keep up the name of the famous Mr. William Lilly, and to accommodate those students in this nation (that cannot furnish themselves better) with a compleat Ephemeris and Table of Houses in a pocket-companion for their daily use : it is not the great incouragement I receive of my masters that animates me, for that is inconsiderable and scarce porters' wages, but in reality to oblige the younger sons of art, and all those who are lovers of such kind of speculations."

The poetical strains in the calendar, it appears from his address, were written by another hand, whom he styles "an ingenious scholar and mathematician of our nation ;" probably J. Booker, who, Lilly observes, made excellent verses upon the twelve months, formed according to the configurations of each. These effusions are here subjoined :

January.

"Want ye a Servant, Sirs ? Behold me here
Prest at your Beck to serve you all the year.
No wages will I ask, Earnest will do,
When others will have that and Wages too.

February.

"The Coat wherewith you will me to be clad,
Shall not offend me, be it good or bad.
Outlandish Silks, or English Tanned Leather,
Come all to me, I do not value whether.

March.

"What Quiet in your Houses would it cause,
Would but your Wives conform unto such Laws.
But whither am I going (silly Book !)
I shall be cast into a dusty Nook.

April.

"The Cuckow, though her Notes are old and plain,
Is with much pleasure heard to sing again.
For Country people constantly do prise,
Not what she saith, but what she signifies.

May.

"Welcome most pleasant season of the year,
The little Lambs now frisk it without fear.
The Woods look green, Birds whistle out their Notes,
And banish sorrow by their chirping Votes.

June.

"Now Sol out-throned in Cancer's claws,
By lucid beams proclaims his glorious Laws ;
All shall be Day this Month, no proper Night ;
Twilights at Even shall reach the Morning Light.

July.

"July from Julius Cæsar had its name ;
As August from Augustus also came :
Which two the Roman Monarchy did found,
For sundry Ages through the world renown'd.

August.

"The churlish dog, that nigh the last Month's close
Began to wind us, now more furious grows,
He snarls, he shows his teeth, he barks outright,
And like a churlish whelp, doth bark and bite.

September.

"My Muse is dull : the Heliconian font
Cools by Autumnal blasts that blows upon 't.
The glorious Luminary of the year,
Rides o'er the Æquinox with full career.

October.

"Our country Dolt, who hath his suits depending,
Impatient till the long vacation's ending,
Crams all into a purse, and up he hies,
Where he is welcom'd in this cunning wise—

November.

"——Your Servant, Sir, I'm glad to see you here,
Your honest business runs on calm and clear.
The ablest Counsel money can procure,
Give us in Black and White, all 's safe and sure.

December.

"——The Goose-cap's cause to hearing comes at last,
And by the Jury he is roundly cast ;
The adversaries' Council forthwith pray
Cost may be paid them ere he part away."

These verses form the headpieces to each month. After the address follow some observations on the utility and excellency of astronomy, and also on the four quarters of the year, differing but little from those of our modern prognosticators ; then the eclipses for the year are enumerated, with a table of the moon's latitude every other day at noon.

The calendar occupies four pages in each month. The first has a table of the daily motion of the planets, the next the lunar aspect

with the planets' mutual aspects; the third contains the usual account of the rising and setting of the sun and moon, saints' days, weather prognostications, lunations, etc.; and the last is headed, "Useful Observations and Speculations," etc. These are expressed in the equivocal language common to writers of his description.

It may be remarked that the year for which the almanac was published is distinguished in the history of Great Britain as being that of the Revolution, near the termination of which King James II. abdicated his throne, and William III., Prince of Orange, succeeded. Either the genius of the art Coley so much extols failed him in this particular instance, or peradventure he was influenced by the sage counsels of his learned predecessor Cardan, who observes that "Astrologers ought never to pronounce anything absolutely or peremptorily concerning future contingencies; the reason is lest he bring himself and the art under censure and condemnation, in case it happen he take not his measures truly, and the event contradict or answer not his prediction or prognostication."

This cunning piece of admonition appears to have been well received, and generally practised, by astrologers to every successive age down to the present generation; but was unfortunately neglected by poor Cardan himself, who is said to have been so infatuated by the art that, having foretold the time of his own death, he starved himself to prove the truth of his prediction. Coley, however, predicts nothing respecting the Revolution.

The remaining fifteen pages of this almanac consist of "tables of houses" for the latitude of London, and it concludes with advertisements of popular quack medicines, etc. With the almanac is bound up the "Nuncius Sydereus; or, the Starry Messenger for 1688," by the same author; the seventeenth impression. It differs but little from his "Merlinus Anglicus," except that it has a less number of prognostications, and somewhat more of other matter. The calendar has a column appropriated to geographical description, to which is added a brief chronological account of remarkable events.

An almanac with the same title was first published by William Lilly in 1645, and probably after the same plan, and transferred to the management of his friend Coley, who, by the poetical effusion that follows his regal table, appears a warmer friend to royalty than his predecessor, and with which we will close this part of our narrative:

"Kings are by God appointed for to sway
The Sword, and make rebellious Men obey.
Those who oppose them, shew themselves to be
Traytors to Heaven and to Majesty.
Lo! here's a race of glorious Monarchs shown!
From whence great James derives his happy throne.

Monarchy's heaven's rule, and every thing
By nature pays obedience to their King :
Then let this be each subject's wish and song,
God save our gracious King ! May he live long !"
A. P.

[1838, *Part II.*, pp. 486-489.]

The next person who claims notice is John Partridge. He resided in Henrietta Street, Covent Garden ; and published an almanac, intituled "Annus Mirabilis," which does not differ materially from the before-mentioned ; a copy of one for 1688 being bound up with the same. In this the calendar contains nothing prophetic ; but we have a copy of another, published by the same author, for the following year, and intituled "Merlinus Liberatus," which abounds with poetic effusions, judicial astrology, and bitter invective directed against the late King, Popish tyranny, and poor John Gadbury.

The humorous attack of Dean Swift, under the name of Bickerstaff, upon this almanac-maker, is well known ; both by the amusement which the public derived from the controversy, and the perpetuation of the assumed surname in the *Tatler*.

An almanac still continues to be published under the same title, with the name of John Partridge affixed for its author ; so that, although the Dean stopped the mouth of Partridge, the Stationers' Company, under whose direction the almanac was published, found another Partridge as good a prophet as his predecessor ; nor have we been without one to this day.

In proof of the truth of the Dean's assertion, respecting their observations and predictions applying to any time or place, one or two extracts from Partridge's Almanac for 1690 may be quoted :

"The end of this month, or beginning of the next, will undoubtedly give violence and violent actions, and perhaps private murder and such like."—January.

"A Lawyer or Clergyman, preferred for his parts or learning."—May.

"Here is news from all parts, and various discourses according to your men that you converse with, but in general it is a month of noise—you will see about what when it comes."—November.

"I doubt not but we shall have our annual pretended Astrologer cant with this government this year, as they did with Popery and the Prince of Wales last year."—December.

In this way did these adepts of cunning and artifice dupe their customers ; but for no one thing were they more distinguished than their abuse of each other, and that in no very measured terms. Take a specimen from Mr. Partridge, to his honest reader, in his almanac for 1690 :

"I will now acquaint my countrymen with the reason of my dif-

ference with J. Gadbury, that the world may see I am blameless in the quarrel. The ground of our difference I know not, and would desire him to tell that; but when I was beyond sea, and he (as well as some others) thought they should never see me more, he wrote a Book against me, which he called a reply, so full of Malice, ill Language, Lies, and malicious expressions almost impossible to be believed; or, that a Villain should be so ungentle to a man in tribulation, that never gave him the least occasion imaginable: if I did, let him speak, and I will both hear and answer; and remain a goad in his side while I am John Partridge."

Mr. John Aubrey has given a list of his works, and from the same authority we are informed that when he had learned to read and a little to write, he was bound apprentice to a shoemaker, and that he followed this occupation. When he was about eighteen years of age, he found means to procure a Lilje's Grammar, a Gouldman's Dictionary, Ovid's "Metamorphoses," and a Latin Bible, and, by the help of these books, he acquired Latin enough to read the works of astrological authors in that language. He next applied himself to the study of Greek and Hebrew. He also studied physic; but was, saith the same author, a shoemaker in Covent Garden in 1680. He was sworn Physician to his Majesty, in the title to his translation of "Hadrianus or Mynsicht's Treasury of Physic," 1682; but he never attended the Court, nor received any salary. He is said to have taken a doctor's degree, *en passant*, when he was in Scotland. Mr. Partridge lies buried in the churchyard of Mortlake, in Surrey, with a Latin inscription to his memory; from which it appears he was born at East Sheen, in the same county, January 18, 1644, and died June 24, 1715.

As he was so unfortunate as to be the butt of that celebrated wit, Dean Swift, the ridiculous part of his character will be remembered when the rest of his personal history is forgotten. Partridge, however, claims some expression of commendation for his assiduous industry and application in the acquisition of considerable attainments in literature.

John Gadbury, his contemporary and opponent, was a native of Wheatly, near Oxford, born December 31, 1627; his father being a yeoman of that parish, and his mother was a daughter of Sir John Curzon, of Waterperry, knight. He was apprenticed to one Thomas Nicols, a tailor, in Oxford, but left that occupation in 1644 to pursue the vehement inclination he had to astrology. He went to London and became a pupil of the noted William Lilly, under whom he profited so well as soon to be enabled to set up the trade of almanac-making and fortune-telling for himself, and his pen was employed for many years on nativities, almanacs, and prodigies. Other astrologers were content to exercise their art for the benefit of their own country only, but Gadbury extended his to a remote part of the globe; as, in

1674, he published his "West India, or Jamaica Almanac," for that year. He calculated the nativities of Charles I., the King of Sweden, and Sir Matthew Hale, all of which are in print.

His old master Lilly, who quarrelled with him, and against whom he wrote a book called "Anti-Merlinus Anglicus," says he was a "monster of ingratitude" and "a graceless fellow." Lilly adds that he went to sea with the intention of sailing to Barbadoes, but died on his voyage. In his "Ephemeris; or, a Diary Astronomical, Astrological, Meteorological, for the Year of our Lord 1688;" he dates from Brick Court, by the Dean's Yard, Westminster, where he probably resided. This almanac contains the usual quantity of matter common to such publications, but we look in vain for any prediction respecting the occurrences which happened during this eventful year. He appears as much in the dark in this respect as Coley, Partridge, and his other learned contemporaries.

In a column headed "Observations" some curious chronological entries occur. Take the following as a sample :

"Upon the 22nd day of this Month (March), 1682, a great fire happened at Newmarket, which (though it destroyed half the town, yet) was the happy means of preserving the lives of our late and our present Gracious Sovereigns from the horrid assassination intended against them by the Rye-house Conspirators."

"Upon the 23rd day (August) his Majesty began his Royal Progress for the west, to visit and encourage his loyal subjects there, after their late grievous sufferings under the horrid rebellion began by the late D. of Monmouth's landing at Lime; and to convince his other subjects that God is with him, his Majesty in this his progress most mercifully vouchsafed to heal many languishing Men, Women, and Children of the Evil."

In John Gadbury's Almanac for the year 1689 the following lines appeared in the month of January :

"All Hail, my Masters, Eighty-eight is gone,
That year of wonders, which the world so fear'd;
Yet hath produc'd for us to anchor on,
A Prince of Wales, the subject of each Bard;
And that thou now art mine, sweet Babe, forgive,
I'll sing thy praises, and thy Vassal live."

This called forth the following philippic from the pen of his opponent Partridge, and which was inserted in his "Merlinus Liberatus" for the following year, headed "Flagellum Gadburianum" :

"Dear John! why all this Cant, or is't thy skill,
To shew indeed thou'rt Jack Gadb'ry still?
You Perkin's slave, a convert bought by Rome,
Of all religions too, but stuck to none."

(Eight other verses quoted.)

It is observable that almost all the noted astrologers vilified each other as rogues and impostors; Gadbury was, however, no less careful to do justice to the merits of his friend Sir George Wharton, most of whose works he collected and published.

"The Black Life of John Gadbury" was written and published by Partridge in 1693, which might be about the time of his death, but his name appeared long after this in an almanac, similar to the one he published. There is a complete collection of his printed works in the British Museum. There was another astrologer, a Job Gadbury, who was taught his art by John, and probably succeeded him in the almanac, and who died in 1715.

The name of Wing, though he has been dead for much more than a century, continues as fresh as ever at the head of our sheet almanacs. Vincent Wing was a native of Luffenham, in Rutlandshire, born in 1619; he was the author of an "Ephemeris for Thirty Years," a "Computatio Catholica," and several other astrological and mathematical pieces. His "Astronomia Britannica" has been much commended, and is certainly a work of considerable merit. His life was written by Gadbury, who says he died in 1668. We have seen almanacs for the years 1689 and 1690 with the name of John Wing as their author, probably a descendant of the above Vincent Wing. These were printed at Cambridge by John Hayes, printer to the University.

"Apollo Anglicanus," an almanac by Richard Saunders, student in the physical and mathematical sciences, appeared about the same time. It consists of two parts—the first contains a calendar with the usual contents, unless that the fifth column has poetical stories of the fixed stars and constellations, collected from Dr. Hood and others; and the second part has the eclipses, the sun's quarterly ingresses, the southing of the seven stars, with rules and tables for both superficial and solid measure. He dates from Ouston, in the county of Leicester, as the place of his residence. He was author of "The Astrological Judgment and Practice of Physick, deduced from the Position of ye Heavens at the Decumbiture of the Sick Persons. 1677, 4to." A portrait of Mr. Saunders is before this book. He also wrote a folio volume on Physiognomy, Chiromancy, Moles, Dreams, etc., from which various extracts and abridgments have been made and sold by the hawkers. A. P.

[1839, *Part I.*, p. 40.]

In the reign of James I. letters patent were granted to the two Universities and the Stationers' Company for an exclusive right of printing almanacs, and under their patronage astrology flourished till beyond the middle of the last century; but in 1775 a blow was struck which demolished this legal monopoly. One Thomas Carnan, a bookseller, had some years before detected or presumed the

illegality of the exclusive right, and invaded it accordingly. The cause came before the Court of Common Pleas in the above-named year, and was there decided against the company. In 1779 Lord North brought a Bill into the House of Commons to renew and legalize the privilege ; but, after an able speech by Erskine in favour of the public, the House rejected the measure by a majority of 45 ; but the Stationers' Company afterwards managed to regain the exclusive market, by purchasing the works of their competitors.

The absurdity and even indecency of some of these productions was fully exposed by Erskine ; still the astrological and other predictions were continued. It is, however, some extenuation that the public, long accustomed to predictions of the deaths of princes and falls of rain, refused to purchase such almanacs as did not contain their favourite absurdities. It is said that the Stationers' Company once tried the experiment of partially reconciling Francis Moore and common sense by no greater step than omitting the column of the moon's influence on the parts of the human body, and that most of the copies were returned upon their hands. The company appear to have acted from a simple desire to give people that which would sell, whether astrological or not ; and not from any peculiar turn for prophecy inherent in the corporation. Thus they issued at the same period the usual predictions in one almanac and undisguised contempt of them in another, apparently to suit all tastes.

Almanacs were very early distinguished for the mixture of truth and falsehood which they contained, and at the present time those which have the most extensive circulation are equally remarkable for a like mixture, interspersed with much that is useful. The most ancient are those of Partridge, Moore, and Poor Robin, which have survived their authors much more than a century, but continue to be published with their names.

The two former of these publications have professed, in the plainest terms, to foretell the weather, even to a day, stating that on one day there will be rain, on another snow, and on a third thunder. They have also prophesied as to political events with nearly equal confidence, though not quite so distinctly. The latter, however, treats all such prognostications with becoming ridicule, but in some parts has shown but little regard to decency, and in others approached to utter obscenity. Mr. Granger observes : "There appeared in the reign of Charles II. an almanac under the name of 'Poor Robin, a well-wisher to the Mathematics,' which has been continued for about a century. The author hit the taste of the common people, who were much delighted with a wit of their own level. This occasioned the publication of a book of jest under the same name and in the same reign." Poor Robin died only a few years ago, at somewhat more than the hundred and seventieth year of his age. We happen to possess a few of the productions of his earlier days, in his twenty-

sixth and two following years ; some brief selections from these are subjoined, as specimens of the broad humour of those times. In the title-page he informs his readers that the work contains a twofold kalendar ; viz., "The Julian, English, or Old Account, and the Roundheads, Fanaticks, Paper-sculld, or Maggot-headed New Account, with their several Saints' Days, and Observations upon every Month. Calculated for the Meridian of Mirth and Jollity, and fitted for the capacity of the meanest Noddles, that have but three grains of understanding."

He dedicates to his "Potent Patron the World" as follows :

"It is now grown customary to dedicate Almanacks, as well as other books ; and indeed none more needs protection than they, considering the slanders that are cast upon them, and by none more than by them who understand them least. For this purpose, therefore, have I made choice of the World for Patron, knowing the whole world is better able to defend my Almanack than any one man whatsoever ; but here was I at a loss what title or epithet I should bestow on it, seeing it alters its nature according to the persons that traffic in it ; for with pipers, ballad-singers and fiddlers it is a merry world ; with prisoners, sick people, and moneyless persons, it is a sad world ; with a soldier it is a hard world ; with a divine, a wicked world ; with a lawyer, a contentious world ; with a courtier, a slippery world ; with most men, a mad world ; and with all men, a bad world ; and yet, bad as it is, you see I trust the world with my book ; but it is only for one year ; and if it speed not well, the next I will change my patron ; till then I am your annual Star-gazer, P. R."

The calendar contains the usual information, also observations and directions for the provision of good and suitable cheer for each season, etc., some few samples of which we have subjoined :

Jan. "Best physick now to give relieve,
Is legs of pork and chines of beef."

"There will be little of action amongst the soldiers, unless it be some few centinels blowing of their nails."

Feb. "Strawberries and honesty will be scarcer this month than frost and cold weather ; yet green pease will be as plentiful as snow in dog-days."

July. "When cherries in the month of March,
As ripe are as in June,
And men instead of corn sow starch,
And bears do sing in tune,
Then bailiffs they will honest prove,
And horse-coursers refuse to cheat.
Then drunkards shall no liquor love,
And gluttons will refuse to eat."

Sept., 1690. Husbandry. (Each month in the year contains similar directions.)

“Pick hops before that they be brown ;
The weather fair, no dew on ground.
Set slips of flowers and strawberries,
Gather your saffron e’er sunrise,
Sow wheat and rye, remove young trees,
Make verjuice now, and kill your bees,
Gather your apples, parsnips sow,
Cut quicksets, ’twill the better grow,
Cut rose-trees if you would have roses,
Either to still, or make in posies.
With marl and dung manure thy land,
Remember quarter-day’s at hand.”

Dec. “A green goose serves Easter with gooseberries drest,
And July affords us a dish of green peas on ;
A collar of brawn is a New-year’s tide feast,
And minced pies at Christmas are chiefly in season.”

“The year concludes well with them that are in health and have store of money ; and very badly with those that are in prison, and know not how to get out.”

The second part of Poor Robin’s Almanac contains a prognostication for the year, with an account of the eclipses, the four quarters of the year, etc., in the same humorous style as the former part. He satirizes astrological predictions with such extravagant tales as the following :

“Mars and Saturn are retrograde. This signifies that some strange country will be discovered, where the rivers run with Canary, the lakes and ponds filled with white wine and claret, the standing pools with muscadine, and the wells with pure hyppocras. The mountains and rocks are all sugar-candy, the hillocks and mole-hills loaf-sugar, fowls ready roasted fly about the streets, and cloaths ready-made grow upon trees.”

To his description of the four quarters is appended his astrological scheme, by which he says, “a man may foretell things that never will be, as well as those that never were ;” and he goes on to enumerate his predictions, such as that “Sol being in a biquintile with Venus, this foretells that there will be several ways of making puddings, and but one of eating them.”

With such and much coarser materials is this publication composed ; but we forbear multiplying quotations, lest it prove tedious to some and offensive to others, and hasten to notice another almanac, more generally known, for which reason a few brief remarks

will suffice, as there are but very few persons to whom Moore's Almanac is not familiar, being one of those books which is thought necessary for all families; and you can scarce enter the house of a mechanic or cottage of a husbandman but you find it upon the same shelf with "The Practice of Piety" and "The Whole Duty of Man." The general contents, therefore, of "Vox Stellarum; or, this Loyal Almanac," needs no description in this place.

Of its original projector we can collect no information. Francis Moore, according to his own account, has amused and alarmed the world with his predictions and his hieroglyphics for the space of one hundred and forty years. Aubrey says: "Lilly stole many of the hieroglyphics with which he amused the people from an old monkish manuscript. Moore, the almanac-maker, has stolen several from him, and there is no doubt that some future almanac-maker will steal them from Moore. An anecdote is told of the maker of this famous almanac paying a visit to the editor of a rival almanac to endeavour to fathom the depths of his mystery, and was cunningly inquiring into the secret of his calculations, when the other bluntly exclaimed: 'I see what you are driving at, Dr. Moore! You wish to know my system. I tell you what it is. I take your almanac, and, for every day that you predict one thing I predict the reverse; and (he continued) I am quite as often right as you are.'"

Mr. Henry Andrews, of Royston, who was the maker, until the last few years, of this popular almanac, received only twenty-five pounds a year from the Stationers' Company for his labours. Since the reduction of the stamp duty its sale has materially increased; and I am informed that it last year amounted to the vast number of 521,000 copies.*

A. P.

[1839, *Part I.*, pp. 243-246.]

In addition to the almanacs before noticed, the following were published in the years 1688, 1689, and 1690: "The City and Country Chapman's Almanack." This differs somewhat from most other almanacs, and contains much useful information to travellers, traders, etc., such as lists of all the marts and fairs in England, with the post roads, names of market towns, tables of accounts, etc. "The Weavers' Almanack," by Thomas Strut; but why so entitled does not appear, as it contains no extra information for that class of persons in particular. "News out of the West from the Stars; or, A new Ephemeris made in Wiltshire, after the old Fashion, by William Davis, Student in the Mathematicks, of Ludgershall, in Wiltshire. Dedicated to Thomas Neale of London, Esq., one of the Burgesses for that Burough." "Angelus Britannicus;" an Ephemeris, by John Tanner, Student in Physic and Astrology. The two-and-thirtieth im-

* Of the production of the new prophet, Mr. Thomas Murphy, 75,000 copies were printed, and 70,000 sold.

pression; dated from Amersham, Bucks, July 23, 1687, "*Vox Uraniaë*," an Almanack by Daniel Woodward, Student in Physic and Astrology, living at the sign of the Globe in Arundel Buildings, by St. Clement's Church in the Strand, London. It has been observed that astrologers are empirics in astral science as quacks are in physic; but Mr. D. Woodward lays claim to both. It appears from the few last pages of his almanac, where he gives examples of his skill in foretelling future events by two astrological experiments; and in conclusion observes, "As I am a Professor of Astrology, so I am of Physick, and have always medicaments prepared and fitted for the cure of most diseases curable, incident to the bodies of men, women, and children, proceeding from what cause, nature, or quality soever." The virtues of some of his medicines follow in several advertisements. Bravo! Mr. Woodward, thou art verily one of the boldest of these bold impostors.

"A New Almanack," made and set forth by F. Perkins, Student in the Mathematics. This is a very brief concern, and makes no pretensions to judicial astrology. "*Calendarium Catholicum*" is another, and a very neatly printed work. "*Syderum Secreta*," by John Harrison; with others by Pond, Dove, Andrews, Parker, Trigge, and our old and knowing friend Daniel Woodward, who exhibits again in "*Ephemeris Absolutor*," in 1690.

We will now proceed to notice some of the most popular almanacs of the present day. "*The Lady's Diary*" claims precedence from its title and age. It made its first appearance in 1705, and in addition to the usual calendar and astronomical observations, it contains enigmas, queries, and mathematical questions, the answers to the principal of which, of each class, are rewarded with a certain number of copies of the work.

"*The Gentleman's Diary*, or the Mathematical Repository," differs but little from that of the "*Lady's*," except that the questions are more purely scientific. It has been published about ninety-eight years. That celebrated mathematician Dr. Charles Hutton was for many years the editor of one or both of these diaries, which are said to have been a greater stimulus to the study of the mathematics than all the other periodicals in existence.

"*Speculum Anni*," or "*Season on the Seasons*," by Henry Season, licensed Physician and Student in the Celestial Sciences, near Devizes. This almanac has reached its one hundred and fifth edition. We have a "*Speculum Anni*" for the year 1690, published by Dove, and printed by John Hayes, printer to the University of Cambridge. The present worthy author of this work not only gives his predictions as to war and weather, but he is also very liberal of his moral advice. The "*Cœlestial Atlas*," by Robert White, teacher of the Mathematics, consists of little more than a series of astronomical tables; it has been printed about ninety years.

Goldsmith's Almanac, in addition to the diary, contains a list of the peers of the realm, members of the House of Commons, bankers, etc. "The Imperial Almanack" is of still more miscellaneous character. It of course contains a calendar, astronomical observations; besides, there are the Jewish and Mahommedan calendars, nomenclature of the months of various nations, origin of different festivals and saints' days, chronological tables of remarkable events in the history of Greece and Rome, with a variety of useful tables. "Rider's British Merlin," compiled for his country's benefit by Cardanus Rider, contains the calendar, university terms, and a hundred good things besides. Many people travel, but how few write for their country's benefit like Cardanus Rider. "The Clergyman's Almanack," "Wills's Complete Clerical Almanack," "The Evangelical Diary"—a religious, historical, and literary almanac—with many others, might be described were it necessary; but we pass over many of a similar character to notice others of still more recent date. There is, however, one work of this kind, "The Clerical Almanac," published by the Company of Stationers, and compiled from its commencement by Mr. Richard Gilbert, the editor of the "Clerical Guide," that, from its very complete information on all subjects connected with the Church of England, is deserving of special commendation. "The Prophetic Almanack, or Annual Abstract of Celestial Lore," from the MSS. of Sir Willon Brachm, made its first appearance in 1820, and it differs materially from any of the foregoing. In 1825 it commences with a "Descant upon the Lament of Ezekiel over Tyrus, conceived to typify the doom of England," and contains much that is to be found in most other almanacs. It has merit, however, on the score of originality, not only in the ingenious descant to which we have alluded, but in several other respects, particularly its moral character. In one place he tells us that "a great miser, unable to convey his hordes to the next world, to which he is about to take his departure, will enrich some needy relations." This prophecy is a very safe one, for there is no doubt that at least one miser dies every month; and that he cannot convey his wealth to another world is a truism which we need not consult the stars or Sir Willon Brachm to prove.

"The British Almanac" was first published in 1828, by the Society for the Diffusion of Useful Knowledge, and the public are indebted to its exertions for a new species of almanac, abounding with useful information. Its conductors pretend not to foretell the weather, nor do they profess a knowledge of future political events; but the place of such misleading speculations is supplied by pure and interesting matter. The subjects selected are valuable, either for present information or future reference; and the knowledge conveyed is given in the most condensed and explicit manner, so as to be valuable to every class of readers. And in order to afford room for conveying

more full information upon many of the matters handled in the "British Almanac," the society has published a "Companion ; or, Year Book of General Information ;" and by annually varying the contents of that work, the conductors have already collected a body of most important information.

This almanac had a very large sale for 1828, and its success induced the Stationers' Company to believe that the public would no longer refuse a good almanac, because it only predicted purely astronomical phenomena, and they accordingly published the "Englishman's Almanack ; or, Daily Calendar of General Information for the United Kingdom," in 1829, which is unexceptionable. It has been constructed with the most elaborate care, and is highly deserving the patronage of an enlightened public. Everything which has been justly censured as reprehensible in the old almanacs has been excluded in this, and the space filled up with lists of the Government and Houses of Parliament, of important establishments, and other details, historic and illustrative, the whole superseding, in a great measure, the necessity of the "Court Calendar."

"The Tradesman's and Mechanic's Almanack ; or, Annual Repository of Useful Information," made its first appearance also about this time. The immense numbers of the trading and working population which have started into readers within these few years are here supplied with a work exactly suited to their wants. In short, we think that the Company of Stationers have amply proved that they "are only acting upon the principle which has uniformly guided them in the construction of their almanacs—namely, that of adapting these publications to the changes of times, tastes, and circumstances." We may also add that since the appearance of the above other almanacs have diminished the quantity and tone of their objectionable parts, so that before long it may be hoped that the latter will disappear entirely.

Of the professedly astronomical almanacs, the most important in England is the "Nautical Almanack," published by the Admiralty, for the use both of astronomers and seamen, the principal objects of which are to enable the mariner to find the place of a ship at sea, and to assist the practical astronomer in the daily routine of his observatory. This work was projected by Dr. Maskelyne, A.R., and first appeared in 1767. It continued under his superintendence for forty-eight years, during which time he devoted the most sedulous attention to the undertaking, availing himself of every discovery or correction, the truth of which could be depended upon. On the death of Dr. Maskelyne it did not continue to improve, and, without absolutely falling off, was inadequate to the wants either of seamen or astronomers, and from the year 1820 various complaints were made of it in print. In consequence of these complaints the Government in 1830 requested the opinion of the Astronomical Society upon the

subject, and certain alterations proposed by the society were entirely adopted by the Government, and the first almanac containing them appeared in 1834. The contents of the old "Nautical Almanac" may be found in the "Companion to the British Almanac" for 1829, and a list of the principal alterations and additions which appear in the new work in the "Penny Cyclopaedia," article Almanac. That the maritime wealth and strength of this country have derived much advantage from this work cannot be doubted; nor is its value confined to this kingdom, for it is republished in the United States. It was exempted from that heavy stamp-duty to which all other almanacs published in this country were formerly subjected.

By a Parliamentary return of the year 1828 we find that the stamp-duty paid upon the almanacs of England amounted to £30,136 3s. 9d., which, the duty being fifteenpence per copy, exhibited a circulation of 451,593 almanacs annually. The average number of stamps issued for this purpose, between the years 1821 and 1830 inclusive, was about 499,000, producing an average revenue of about £31,000. When these publications were almost wholly devoted to purposes of imposture, this heavy duty might be defended upon the ground that it obstructed the diffusion of a pernicious commodity; but after the publication of those many improved editions already pointed out, this tax was found to prevent the free competition of respectable publishers in almanacs; and, moreover, being so enormous that many individuals were tempted to evade the law, and unstamped almanacs were circulated in almost as large numbers as those which paid the tax, the Chancellor of the Exchequer was in July, 1834, induced to concede the total repeal of the stamp duties upon almanacs.

This circumstance forms a new era in the history of almanacs; for in the following year the country became inundated with them in every variety of form and size, both from the London and provincial press, and as cheap as could reasonably be expected, from one penny each and upwards.

A. P.

The Protestant Almanack for 1669.

[1839, Part I., pp. 43-44.]

Perhaps you may not be displeased by my directing attention to a species of calendars not entirely devoted to astrological prediction, or hebdomadal reference, but calculated to ridicule particular sects and parties, tractates in which the *utile cum dulci* are ingeniously blended; in short, the "Comic Almanacs" of bygone periods. On these a very curious and amusing paper might be indited by anyone possessing time and opportunity. I have little of either; but, in testimony of my good will, I devote the brief space usually allotted to my siesta to the following trifling, and, I fear me, very unsatisfactory notice of three specimens of calendrical oddities now before me.

The first is very rare, having been, I believe, carefully suppressed by those whom it specially offended—the Roman Catholics. Its title is as follows :

“The Protestant Almanack for the year, from the Incarnation of Jesus Christ 1669, our deliverance from Popery by Queen Eliz. 110. Being the first after Bissextile or Leap-year. Wherein the Bloody Aspects, Fatal Oppositions and Pernicious Conjunctions of the Papacy, against the Lord Christ, and the Lord's Anointed, are described. With the change of the Moon, the rising and setting of the Sun, and other useful additions, as Fairs, Eclipses, etc. Calculated according to art, for the meridian of Babylon, where the Pope is elevated ninety degrees above all Reason, Right, and Religion, above Kings, Canons, Conscience, and Every Thing that is called God, 2 Thess. 2. And may, without sensible error, indifferently serve the whole Papacy. By Philoprottest, a well-willer to the Mathematicks. Cambridge: Printed for Information of Protestants, anno 1669.”

After the title and list of terms there ensues an Epistle Dedicatory “for the ever honoured B. S. Esquire,” consisting of ten pages. Then the “Jesuites Coat of Arms,” *per* pale, a bow and arrow proper, with these lines :

“Arcum Nola dedit ; dedit his La Flecha Sagittam ;
Illis quis nervum, quem mercure dabit ?”

“*Nola* to them did give a *bow*,
La Fleche a *dart* did bring ;
But who upon them will bestow
What they deserve, a *string* ?”

Then comes “A New and Infallible Dyal to find the true Hour of the Day, when the Sun shines bright,” representing a priest pendant from a gibbet, with “the use and explanation of the following Solar Dyal :

“Take a Jesuite, hang him upon an approved gibbet (but be sure you snickle him fast, or else he will slip the knot by some equivocation). Let him hang in a perpendicular line without motion ; then turn him gingerly towards the Sun, with his mouth open ; and observe where the shadow of his Roman nose falls upon the hour lines, and then you will see the true time of the day in England.

“Note, This Dyal will serve any elevation.
Ow. Epigr.

“Si tuus ad Solem statuatur anus hiant
Ore ; bene Ostendes Dentibus Hora quota est.”

Each month is illustrated by a series of Popish cruelties, pride and usurpations, miracles, treacheries, equivocations, whoredoms, principles, implicit faith and blind obedience, lies and slanders, venial sins, saints and martyrs.

To the preceding is added a separate work, entitled "*Speculum Papismi*; or, a Looking-Glass for Papists, wherein they may see their own sweet faces; being the Second Part of the Protestant Almanack for this year 1669." It contains "a short Chronology of papal usurpations, tyrannies, and cruelties," to the year 1669; a "Scheme of the varieties of popish tortures;" and a "Catalogue of some of the most eminent marts and fairs kept in the Pope-dome." In the latter we find:

"March 25, being Lady Day, new stile, a most famous fair is kept at Halle in Brabant, which is the common emporium for these staple commodities following:

"1. The breeches of *Joseph*, without kelt or guard; they are something sleepy, it's confessed, for they have not had a good nap these 1600 years: but you may have them pretty cheap, because they are something grown out of fashion.

"2. A pair of slippers, the same that Christ wore, and yet they look as fresh as if they were newly rubbed off the last. They are famous for curing the gout; if, therefore, any have that distemper in their great toes, it will be worth the while to travel thither, especially if they be half-way there already."

With many similar entries.

The next almanac is the "*Kalendarium Catholicum* for the year 1686. — *Tristitia vestra vertetur in gaudium, Alleluia.*" It is not a *Rowland* to the Protestants' *Oliver*; but a simple "enduring and patient" performance. First comes the "Holidays of Obligation," then the calendar; then the "Holy-days Expounded," and next a "Catalogue of the Lords, Knights, and Gentlemen (of the Catholick religion) that were slain in the late war, in defence of their king and country." The names of those Catholics whose estates were sold by the Rump-Acts of 1651-52, and "Memorable Observations," conclude the tract.

The third is a

"*Yea and Nay Almanack*, for the people called by the men of the world Quakers. Containing many needfull and necessary observations from the first day of the first month, till the last day of the twelfth month. Being the Bissextile or Leaping Year. Calculated properly for the meridian of the Bull and Mouth within Aldersgate, and may indifferently serve for any other meeting-house what or wheresoever. The very fourth edition. London, printed for the Company of Stationers, 1680."

This almanac is truly a very amusing production. The "Second Part," "London, printed by Anne Godbid, and John Playford, for the Company of Stationers, 1680," is even scarcer than the former; and contains a laughable account "of a very sad disaster that befell two wet friends, coming home very late, in Gray's Inn Lane."—My time and space only allow me to transcribe the following "Enthusiasms on the Twelfth Month" (February) from the "Yea and Nay Almanack":

"The stars do predict that all those who are troubled with agues will prove Quakers, and that about the 14 day many shall fall into love, even as a fly falls into a hony-pot; this shall amaze many friends, and make them believe that marriage is a sweet thing, but lighting on an untoward sister, it proves as bitter as gall, or the herb called wormwood; therefore, Friends, have a care of marrying a shrew, nay, rather than yoak your selves to such a one, better doe as the men of the world doe on the 23 and 24 dayes of this month, eat pan-cakes and fritters, for they are more comfortable to the belly, then marrying a shrew is comfortable to the heart. Men talk very much of honesty, but because they use but little, we do not think they mean as they say. Let not the great-bellied Sestern now long for strawberries or cherries, for I assure ye they are very hard to come by; money also will be hard to come by; and when you have it, if you have not the more care, as slippery to hold as a wet eel by the tail. If you hear now of some old men getting young females with child, think it not strange; but impute it to the *cock-broth* eaten by them, made of the carcasses of those fowls unmercifully slaughtered by the boys on the 23 and 24 days of this month." [See Note 23.]

W. B. D. D. TURNBULL.

Wynkyn de Worde's Almanack.

[1837, *Part I.*, p. 2.]

A friend of mine has recently presented me with an extremely interesting typographical relic. The gift of my friend is an "Almanacke for xii. yere," printed by Wynkyn de Worde, anno 1508, which, in so far as I am aware, has not been noticed by any bibliographer. It consists of fifteen leaves, and, with the exception of a small portion torn off one of them, is in the highest preservation. It is a Liliputian square tome resembling the size commonly termed sixty-fours. There are neither red-letters nor wood-cuts in the "bookie." The matter introductory is as follows: "¶ This Almanacke and Table shall endure xii. yere, and is calked after the latytude of Oxe'forde, & it is taken out of the grete ephemerides or almanacke of xxx. yere, & sheweth the coniunccio's, that is to say, the metyng & fyrst lyghtnyng that the mone taketh from the sonne, the whiche is called the chaunge or the newe mone amonge us. And the opposycions, that is to say, the fuls mone, whan we se it full &

rou'de. ¶ And ye shall alway begyn the day marked in the almanacke at after none of the day past, &c. ¶ Also ye shal fynde euery yere how longe the flesshe tyme is betwene Crystmas and lente, & that is called Intervalu', and there ye shal se how mani wekes and dayes the tyme is betwene Crystmas and lente, & so forthe shal ye fynde Septuagesima, that is, whan Alleluie Gloria i' excelsis, & Te Deu' laudamus is layde downe in Holy Chyrche; and than foloweth Quadragesima, that is, the fyrst sondaye in clene lente, and than ye shal fynde eester daye, Rogacyon daye, Ascensyn day, Whytsonday, and Aduent sondaye. And also ye shal fynde the eclypses betwene the sonne and the mone, with the daye, houre, and mynute folowynge, lately corrected and empynted at London, in the Fletestrete, by Wynkyn de Worde. In the yere of the Incarnacyon of our lorde. a. MCCCCC. and .viii. The .xxiii. yere of the reygne of our most redoubted soueraygne lorde ki'ge Henry the vii." I do not remember to have seen or heard of an older British almanac. I have a sheet one, printed in black and red, for the yere 1534.

W. B. D. D. TURNBULL.

Geneva Almanack.

[1826, *Part I.*, p. 122.]

Among the refined improvements of the present times are the elegant and annual pocket-books and almanacs which at this season of the year are particularly exhibited to our notice, and many of them embellished with most splendid engravings. This decorating of almanacs with pictures has been very common for the last twenty-five years,* though by no means a modern invention, for I have one now before me 257 years old, printed for the use of the English people at Geneva, 1569, illustrated with superior wood-cuts; and as it is not probable that many of your readers have seen this old almanac, I presume a concise description of it may not be unwelcome. It comprises sixteen pages in middling-size quarto, and is printed with very neat Roman long primer type: the title is

CALENDAR HISTORICAL.

Wherein is contained an easie declaration of the golden nombre. Of the Epacte. Of the indiction Romaine. Also of the Cycle of the Sunne, and the cause why it was invented. By John Crispin, 1569.

It begins with a preface to the reader, after which are nine distinct articles, viz.:

* A respectable wholesale bookseller of London, about a year ago, ventured to manufacture sixty thousand annual pocket-books and almanacs, which he got done up in various bindings, and sent a commission in every direction in the United Kingdom; however, it turned out, that he over-shot his mark in the speculation, as twenty thousand were returned, and the pictures were ultimately taken out and sold for scrap-books.

1. Prognostication in general.
2. Peace and Plentie.
3. Warr, Plague, and Famine.
4. The Golden Nombre.
5. To Finde the Epacte.
6. Th' indecation Romaine.
7. The Cycle of the Sunne.
8. Rule Perpetual.
9. Latter Days.

Then follows, A Supputation of the Yeares World from the Creacion, as it is counted by Dr. M. Luther; and next a table of twenty-five years, from 1570 to 1594. Afterwards follows the almanac at large, in the which are introduced interesting anecdotes, but no saints' days, and only one holiday, viz :

February 18. The holie daie of foles and misrule was kept at Rome.

Each month has an appropriate picture attached to it, suitable to the season, and which is described, viz. :

Names of the Pictures :

JANUARIE. This moneth figureth the death of the bodie.

FEBRUARIE. This moneth hedges are closed.

MARCHE. Sowe barly and podware.

APRIL. Leade the flockes to field.

MAYE. Walke the living fieldes.

JUNE. Sheare the shepe.

JULIE. Make haye.

AUGUSTE. Reape corne.

SEPTEMBER. Time of vindage.

OCTOBER. Tille the grounde.

NOVEMBRE. The fieldes make hevy chere.

DECEMBRE. This moneth keepeth men in house.

The last page is occupied with a general list of fairs, with a title of "Faires in Fraunce and elsewhere."

SHIRLEY WOOLMER.

Oxford Almanacks.

[1791, *Part I.*, pp. 207-210.]

The first almanac for 1674, engraved by R. White, is of much larger dimensions than the rest; the plate seems to be near 30 inches by 20, and is adorned with the twelve greater pagan gods, accompanied by Atlas, Ceres, and Pomona, above the calendar, with the Saxon deities beneath, and various Tritons and Nereids at the foot of the sculpture. A MS. note says, no Oxford almanack was published for 1675. From 1676 to the present they go on in a regular annual series, the forty-seven earliest numbers of which are

mostly allegoric figures, engraved for the greater part by Michael Burghers; among which are to be traced some borrowings from "Tetii Ædes Barberini Romæ, 1642," "Ferrari Hesperides Romæ, 1646," and probably other engravings of foreign and British artists. From 1723 to 1751, inclusive, great part of the almanacs are executed by Vertue, and have many portraits; in regard to which Dr. Ducarel, who I see became LL.B. 1738, was old enough to have collected his information near the time when they made their appearance. Of the notes, written in a fair hand, some appear to have been copied from similar handbills with those printed ones pasted in towards the end of the series. Others are of a different stamp. None but the Lambeth librarian would have taken the pains of fronting the year 1692 with a long MS. note, to give information under what letter and number Abendana's "Jewish Calendar" of that date may be found in the archiepiscopal collection, or that a duodecimo Oxford almanac for 1703 is also there among Bishop Gibson's papers. The descriptions circulated for information of purchasers would by no means have asserted that the figures in 1732 are "all miserably done," or that the design in 1733 "has given some offence to the enemies of episcopacy." However, though that note cannot be the publisher's, I would willingly hope it did not issue from Lambeth Palace, where the librarian must have everything that is holy and devout continually before his eyes. Laud is there called "præcursor Caroli;" and, to prevent all possibility of this profane allusion to John the Baptist, as the forerunner of Jesus Christ, being overlooked, Charles I. is previously called his "blessed master," a term which no believer in the Gospel, who has the smallest regard for decency, bestows on any person inferior to the Messiah.

By the aid of these notes, whatever they are, I proceed in due order to Mr. Granger's omissions, taking rough and smooth as they occur, with abridged accounts from Godwin and Wood.

1724. Five Christchurch deans appear as Cardinal Wolsey's satellites; Samuel and John Fell, Aldrich, Atterbury, and Smallridge; the second of these being already described, and the three last being promoted to that station after 1688, I have only to mention the first. Samuel Fell came off student from Westminster School in 1601, at seventeen years old; in 1626 he was made "Margaret Professor, being then a Calvinist; at length, leaving his opinion, he became a creature of Laud's, by whose means he was made, in 1637, Dean of Christchurch, and would, without doubt, have been a Bishop, had not the rebellion broken out. In 1647 he was ejected, after he had suffered much for his loyalty, and died in 1648 at his rectory of Sunningwell, Berks."

1726. Gul. Williams delin., T. Harris fecit. This engraver has neither merited nor obtained a place in Mr. Walpole's Catalogue. The principal subject is a legend of pious fraud, representing Bishop

Fox, the blind founder of Corpus Christi College, led twice round the quadrangle, to make him fancy it larger than it really was; the honourable office of thus conducting the blind old man is there given to one of his unknown mitred contemporaries. Not finding the two other figures, Oldham and Claymond, in Granger's Index, I proceed to notice them. Hugh Oldham obtained the bishopric of Exeter in 1504 by the interest of Margaret, Countess of Richmond, to whom he had been chaplain. More eminent, according to Godwin, for piety than learning, and of immoderate freedom in his speech, he contended violently with the Abbot of Tavistock for the liberties of his Church; and, refusing obedience to decrees against him from Rome, which he considered as unjust, died under sentence of excommunication in 1519.

John Claymond was induced, by the particular request of the founder, to quit preferments of equal or superior value, to become President of Corpus Christi College, in 1516. Wood says he attained a good old age, and died in 1537, leaving, in manuscript, commentaries on Pliny's "Natural History," Aulus Gellius, and Plautus, and some letters to Grinæus, Erasmus, and other learned men.

1727. Add the Right Hon. Sir Joseph Williamson, knt., several years Under-Secretary, and, from 1674 to 1678 Principal Secretary of State to Charles II. At the time of his resignation he was President of the Royal Society. He was yet living when Wood wrote the account of him, which says he hath been a great benefactor to Queen's College, and may be greater hereafter if he think fit. In 1674 he was created LL.D. It may not be wholly superfluous to observe that creations mean those degrees which, at Oxford, they, by a gross misnomer, call honorary, but which totally differ from the freedoms of other corporations, so entitled, in excluding those who receive them from fitting or voting in their convocation. They might, with far more propriety, be called left-handed degrees; the idea of granting them appearing to have been borrowed from those marriages of German princes called morganatic, or left-handed, which do not allow the wife to participate in the rank or privileges of the husband.

1729. The garden front of New College is decorated with such a right reverend group as must be quite tantalizing to the present members of that society; they are seven in number, without one plebeian clergyman making his appearance among them. William of Wykham, Wainfleet, and Warham, are sufficiently known; the four others are passed over by Granger, and I will not dwell long on them. John Bokingham, Keeper of the Privy Seal to Edward III., by royal favour foisted himself into the See of Lincoln in 1363. Some deem him very illiterate; and he perhaps was so. In 1397, the Pope, out of spite, translated him to Lichfield, much inferior in value, which he took in such dudgeon that he turned monk, and died at Canterbury in the course of that year.

Thomas Beckinton, LL.D., Dean of the Arches, obtaining the favour of Henry VI. by writing against the Salic law, which excluded him from the throne of France, was, in 1443, made Bishop of Bath and Wells. The translation of more than two folio pages, containing accounts of his buildings, benefactions and legacies might convey some salutary hints to his successors, who inherit the wealth of the Church ; but to most of your readers would be equally tedious and unprofitable. He died in 1464. Of Thomas Jane, Bishop of Norwich, nothing is related, but that he was consecrated in 1499, and died in 1500.

Robert Sherborn, after having been three years Bishop of St. David's, was translated to Chichester in 1508. He is celebrated for his munificence and hospitality. The MSS. of Anstis, Garter King of Arms, are cited to show that a Bill was brought into Parliament to grant him a pension on his resignation, in June, 1536, a few days after the appointment of his successor. He died in August that year, at the age of ninety-six. [See Note 24.]

An Old Almanack.

[1813, *Part II.*, p. 233.]

I have an almanac now before me. A quatrain, principally containing instructions for diet and regimen, forms a head-piece to each month. The title is surrounded with a flowered border, and runs thus :

“ A brief treatise con-
teyning many proper Ta-
bles and easie rules, very necessarie
and needfull for the use and com-
moditie of all people col-
lected out of certayne
learned mens
workes.

* *

The contentes whereof the page
that followeth doeth expresse.
Newlye set foorth, and allowed,
according to the Queenes
maiesties iniunctions.
Imprinted at Lon-
don by John Walley,
1597.”

On the back of the title-page is a very rude compass showing the four cardinal points only, the lines of which are inscribed—“ est lyne—south lyne—west lyne—north lyne ;” then follows a copious table of contents, etc.

Yours, etc. W. S.

Old and New Style.

[1804, *Part II.*, p. 1212.]

I met lately with a handsome volume of old almanacs, containing twenty of different kinds, all for the year 1739; by which I observe that, owing to the difference between the Old and New Style, the nations who used the latter kept their Easter in that year on our 18th of March, O. S., and we kept it on the 22nd of April, O. S., being their Rogation Sunday, and five weeks difference. The longest day (Old Style) was June 11th, and the shortest December 10th. It was, therefore, necessary that the style should be altered (as it was in 1752), if for no other reason, that we should harmonize with other nations. The following lines are under the Regal Table of Henry Season's "Speculum Anni":

"God bless the King and Parliament,
And set us free from fears;
God bless the Commons of the land,
And God bless *some* o' th' Peers."

And the following under his table of "Terms and Returns":

"A lawyer once thought surely he should die,
And order'd for a will immediately;
Quoth he, 'My wealth, e'en all I have to leave,
I unto Bedlam freely do bequeath.'
His friends, uneasy, ask'd why so he did?
'Perhaps,' said he, 'the reason's from you hid.
I got it of *mad-men*; the case is plain;
Then 'tis but just I leave 't to them again."

In an almanac which I have for 1752, in the page for September, at top, it is said, "September hath 19 days this year." And there were three Sunday-letters: January and February had E; from thence to the end of August D; and the remainder of the year A.

G. E. E.

Lilly's Almanacks.

[1830, *Part II.*, pp. 601-606.]

Lilly's almanacs for the years 1657 and 1658 have fallen in my way, and I now furnish you with a few remarks upon them, together with a transcript of some contemporary MS. notes written upon the copy of the almanac for the former year now in my possession.

These two almanacs contain the predictions in favour of the King of Sweden, for which Lilly informs us ("Hist. of his Life and Times," p. 74, edit. 1826) that he was rewarded by that Sovereign with a gold chain and medal, worth about £50, a very striking proof of the importance at that time attached to his predictions. The almanac for 1658, he also tells us, was "translated into the language

spoke at Hamburg, printed and cried about the streets, *as it is in London*" ("Hist. of his Life and Times," p. 74).

The year 1657, to which the earlier of these two little volumes relates, is distinguished in our history by Syndercombe's attempt to assassinate the Protector, and also by the scheme for the revival of the monarchy, the institution of "the upper house," and the offer of the royal title to Cromwell. I need scarcely remark that these events were altogether unguessed by Lilly, unless, indeed, it may please the favourers of astrology to consider that Syndercombe's plot is designated by the "unhappy affront of some eminent Commonwealth's man," which is predicated of January, 1657.

The year 1658 opened with the meeting of a parliament consisting of two houses in the ancient form. The squabble which speedily ensued—the hasty dissolution of the Parliament—Cromwell's distresses of mind and body, and finally his death, all happened during this eventful year, and, alas for astrology! were all unforecast by this prince of nativity-casters.

Although Lilly was thus unsuccessful in his peeps into futurity, his books are not altogether uninteresting. I think some few facts may be collected from them which tend to show the condition of the public mind and feeling during the eventful years to which these publications relate. Even against the wishes of the writer he is continually exposing to view the agitation, the feverish desire of change which had taken possession of all classes of people, and eventually produced the Restoration, and which in all probability would have led the way to some great national convulsion, even supposing the opportune death of Cromwell had not then occurred. The oppressed and burthened people were evidently anxious for some other government than that provided for them by the celebrated "instrument of government," and afterwards by "the humble petition and advice."

Amongst many disquieting notions then entertained, one which I learn from Lilly's preface to his almanac for 1657, p. ii., is not a little singular. One thousand six hundred and fifty-six complete years were calculated to have intervened between the creation of the world and the universal deluge, and it was judged that something extraordinary must necessarily distinguish the conclusion of a similar period of 1656 years, calculated from the birth of Christ. Upon this fantastical foundation Lilly's astrological brethren built a multitude of wonderful conjectures, all calculated to disquiet the minds of the people. "Some," he says, "will have the downfall of the Pope—*falsely* by them called Anti-christ." "Others will have the day of judgment steal upon mankind in this year 1657." "Some will have the Jewish nation converted in this year by miracle." "Some will have Gog and Magog come out of the North, and this is the Muscovite. Nay, the lost ten tribes of the Jews must in the

year 1657 peep out of India, a terra incognita, where, pitiful souls! they never were. Some will have a very new monarchy to be erected in 1657, Deo non volente, and these are drowsy prophets, very good dreamers, etc." "Some would have one thing, some another, nothing but miracles and prodigies are expected."

Another cause of disquietude was an apprehension of the plague, founded upon a notion about as sensible as that derived from the deluge. That desolating distemper had appeared at the commencement of the reigns of James I. and Charles I., and it was therefore considered that it must again visit the nation at the commencement of Cromwell's dynasty. Lilly, whose business it was at this time to prophesy "comfortable things," condescends to argue this matter, and assures his readers that their fears are vain, for that he knows "*pregnant reasons in astrology*" for the two former plagues—that the Protector received his power under more propitious stars, and "besides," he adds, "he is of English blood, they not so." Such cogent arguments could scarcely fail of producing conviction! Minds that could be duped by astrology—and such at that time constituted the great bulk of mankind—might be led to imagine that the horrors of the plague were but the just return of heaven to a people who had filled up the measure of their iniquity by allowing Scotchmen to reign over them.

In many parts of these almanacs Lilly notices the sedulous endeavours which were made not merely by the Royalists, but even by the Protector's old republican associates, to keep alive the agitation of the times and arouse the people against Cromwell's Government. Scarcely a month occurs without some notice of the "malicious intendments" against the person of the Protector and the peace of the country. This spirit was fomented by the clergy, especially those of the Anabaptist persuasion, whose violence against Cromwell causes them to come in for a great share of Lilly's abuse. In his predictions for 1657 he says of them, "Monsters these are in religious habits;" and in 1658, amongst many other passages of a like character, this occurs, evidently aiming at the same persons:

"From hence the teares of the English will arise, viz., from the dissatisfied or malecontented spirits of such of our own nation as do pretend or profess a religious sanctity, or in their own resentments, a more clear and absolute methode or understanding of matters and misteries divine, than those orthodox persons whom both the famous Universities of this nation, or any forraign academies, have either in the reign of the two late kings, or since in these latter times, graced with laudable titles or places of honour according unto their severall merits. These men or people we now mention, and intend (though under no certain name), are stiff in opinion, rigid in their principles and censures, of no very bad life or conversation, and verily did they not gird at the Lord Protector, and manifest themselves disaffected

unto this present Parliament and Government, thereby established, we would have silenced our pen, and given them leave to go a whooring and hunting with Saul, where he sought his father's asses in the wilderness. Some of them know whom they mean or intend in their prayers and sayings by denomination for *Antichrist*, and also whom they in their common discourse call *Saul*, and whom they would have for to be *David*, &c. But heaven is as farr remote from hell, and Christianity as near unto Atheism, as it is any way probable, either in art or nature, that any proselite or High Priest, Martiall or not Martiall, either of this or any other rabble of men, or schismatical judgment, shall obtain sovereignty hear in England, a desire wholly aymed at by these self-conceited people, the production whereof unto their own wished ends, were enough to engage this nation once more unto the bloody butchery and slaughter of millions of souls, and to invest a well-ordered Government into the hands and heads of those people who are fitter for the Island Anticyras, there to eate hellebor with the wild goats, than to sit in a chair of state; for what ever people of any judgment soever, tending unto religion, shall now or hereafter appear averse or disaffected unto the present authority as now established, are the greatest and most mischievous enemies of the English nation. But how often these men, these very incendiaries, will raise factions, spit venome, print invectives against the Lord Protector, Parliament, and present Government, we tremble to mention, and hasten unto the affaires Transmarine of Europ, intending to give our judgment; whether peace or war will be betwixt the two most powerful nations of Europ, viz., France and Spain, or what the Portugall will do to resist the Spaniard by land, or the threatening Hollander by sea, or whether any ghostly father of the fift Monarchy-mens-judgment, or of their Church (if it be one), shall supplant Oliver, Lord Protector of England, or whether the King of Denmark will be a diminutive prince in his own country, or sole monarch of all Sweden by conquest? or whether he will not pipe Palinodiam, or sit on the stoole of repentance for provoking so sober and martiall a Prince against him as the present King of Swede; how the Turks and Venetians shall thrive in their wars; how the Muscovite or Tartarian shall fare one with the other, or both of them, with the Pole; and lastly, whether Alexander the Seventh, the present Bishop of Rome, shall in a single duell destroy Sir Seigneir Antichrist."

Another source of excitement at this time was the circulation of political pamphlets, many of them printed abroad, but industriously scattered throughout England. Of these, the well-known "Killing no Murder" operated strongly, not merely upon Cromwell's apprehension of assassination, but even upon the feelings of the whole country. Lilly often refers to these publications, terming them "scandalous and invective pasquills, or pamphlets, spread abroad to defame the

Government ;" — "sneaking pamphlets, without author's name or sense, daringly dispersed, to prepare the English to revolt or rebellion" ; "scandalous libels, pernicious tenets, or infamous books and queries, which disturb the happiness of the nation." The probability of Cromwell's assassination, which, after Syndercombe's attempt, was rendered by no means unlikely, is evidently hinted at in the following doggrel lines :

"Man of greatness, prudent be,
Least one stab or shot end thee ;
Thousands now conspired have
To bring thy head t'untimely grave."

But one of the most curious passages in these books, coming as it does from an apologist of the Protector, is the following admission of his extreme unpopularity. The barbarous Latin in which it is couched was, no doubt, intended to veil its meaning from vulgar eyes. It is a pretty specimen of Lilly's learning : "O Olivere ! Angliæ Protector, Deus Abraham, Isaac et Jacob, tibi benedicat ; *habes inimicos plures, amicos paucos.*"

I have, I think, cited passages enough, to prove how unsuccessful had been the attempts to establish a stable government, and how dissatisfied and disturbed the people were, although enjoying all the benefit of a government "in a single person, fitted," as Lilly remarks, "by the Almighty for so great a charge." Of Lilly's anticipations for the future, it is really curious to observe the total failure. The instance I am about to refer to, furnishes a striking proof how little of the "shadow of coming events" was cast upon the mind of this would-be prophet. In the almanac for 1658, after declining to declare his thoughts fully as to the number of years the then present Government would endure, "it being," he says, "a subject which would take up much time, and perhaps nothing pleasing unto the times, or of safety unto the author," he yet cannot forbear breaking the ice, as he terms it, upon one particular. He then refers to a former writing of his, from which he draws a prophesy, that "it shall continue in somewhat a rigid posture, but in much majesty or austerity, until almost 1663, at which time all bitterness would be laid aside, and matters ruled mildly." Having thus determined that it was to continue until "almost 1663," he points out to those who wish to inquire further, that at the time the present Government was established, Saturn, Jupiter, and Mars were the predominating planets ; that 465, 428, and 364, are the number of years to which those planets refer ; that 582 years was the period of the former dynasty, from 1066 to 1648 ; and that from a consideration of these several quantities the number sought for was to be obtained. Before the expiration of the very year to which all this pompous nonsense referred, the Protectorate had crumbled to the dust, and the master-

spirit which alone could preserve it in existence had departed, to use the words of Thurloe, "to heaven, embalmed with the tears of his people, and upon the wings of the prayers of the saints."

I shall now copy the few MS. notes in the almanac for 1657, to which I before referred. The interleaving of almanacs, for the purpose of inserting memoranda, is still, I believe, a common custom. Mr. Ellis, in his "Letters," makes use of some similar MS. notes, inserted by Sir William Dugdale in an interleaved almanac still in existence (*vide* Ellis's "Letters," 1st series, vol. iii., p. 318). From the character and appearance of the writing, as well as from the matter of these memoranda, I have no doubt that they were written at the period to which they refer. The book was formerly in the possession of the late W. S. Higgs, Esq., and was purchased at the sale of his books by his grandson, Mr. J. Richards, of Reading, who presented it to me. Of the writer I know nothing more than is disclosed by these memoranda. I imagine, from their contents, that he lived at Exeter. His mother's name was Elizabeth. He was married, had five children, a brother named Robert Yonge, and a cousin Pole.

"On Tuesday, January 20th, my brother, Robert Yonge, took his journey towards London, in company with Collonel Shapcote and Mr. Poyntingdon.

"On Fryday, January 23, the Speaker and House of Parliament went to Whitehall, to congratulate the Protector, for his deliverance from a late conspiracy layd to fire Whitehall, and murther his person, of which he had given them notice by the Secretary of State. As they went up towards the banqueting-house the staircase sunk under them, by which accident the Sollicitor-Generall Ellis had his leg broken, and divers others of the members were sorely bruised.

"On Wednesday, February the 4th, Lieutenant Bagwell, of Plusbury, dyed suddainly, in a neighbour's house, whome he was gone to visite. The same day my cousin Pole buried his second sonne Courtenay.

"Whereas the Protector and councill had the last year (upon occasion of the insurrection made by S^r Joseph Wagstaff, Penrudduck, Grove, et.) layd an extraordinary tax, amounting to the tenth part of their yearly revenue, on the late royall party, for the maintenance of a standing militia in each county, which should be ready on all occasions to prevent or suppress all like insurrections for the future; there was a bill now offered to the Parliamt. for confirmation of y^e said tax (w^{ch} because it amounted to the tenth of their estates as aforesaid, was named decimation); but, after a long debate, the House rejected it as illegal.

"Fryday, February 20th,* was observed, throughout England,

* This is the same as a note in Burton, vol. i., p. 377, quoting Mercurius Polit. No. 350.

Scotland, and Ireland, as a day of publique thanksgiving, for the Protector's deliverance from the late conspiracy. The same day the Protector did sumptuously feast y^e Parliam^t & Councill of State in the Banqueting House at Whitehall, and after dinner entertained them at the Cockpit with rare musick, both of instruments & voyces.

"On Munday, February 23rd, the Parliament began a debate* about reviving the office & dignity of King in these nations, & offering the same to the Protector. The proposition was much opposed by most of the souldiers in the House, as namely, Lambert, Fleetwood, etc. The debate continued the whole week, & Friday was observed in the house as a day of fasting and prayer, to seek a blessing on their counsells in this grand affair.

"Satterday, March 14th, dyed the olde Mr. Willoughby of Pehembury, being aged above fourscore and six. He was buried the Fryday following, being y^e 20th.

"Wednesday, March 18. The Assisses began at Exeter, Justice Warburton being the onely Judge, & S^r John Copleston now the third year continued Sheriff. The Chief Justice Glyn was appointed also to come this circuit, but was commanded to continue his attendance at Parliam^t (as were all other lawyers that were members) in order to the new settlement in hand for Kingship, House of Lords, etc., w^{ch} hath ever since the first moving on Febr. 23 taken up the constant debates of the House.†

"On Thursday, Aprill 9th, I put my nagg into my Cousin Malack's salt grass. I am to pay him 3s. p^r week. On Satterday the 18th I took him out because y^e ground was exceeding wet, and put him in again on y^e Tuesday following, being the 21st. I took him out again on Munday, May 4th. So he was there in the whole three weeks and one day.

"This moneth [May] 6,000 English foot were sent over to the ayd of the French King against the Spaniard, under the command of S^r John Reynoldes.

* According to Burton, vol. i., p. 378, this debate was opened by Sir Christopher Pack, who presented the original draft of the famous "petition and advice," then termed "the address and remonstrance." It was debated all that day, and until the evening; for Burton, in his odd way, informs us that it was "resolved that a candle be brought in." To what hour they consulted by this "candle" does not appear. This was on Monday, February 23rd. The debate was resumed on the next Tuesday and Wednesday. On Thursday the House did not sit. On Friday they met, and the day was "set apart to seek the Lord upon this occasion" (*Ibid.*, vol. i., p. 379). On Saturday they resumed the debate, and so continued, with some interruption, for nearly forty days (*Ibid.*, vol. i., p. 398).

† Burton (vol. i., p. 379) says it was "ordered that the Lords the Judges who are members of this House, and all gentlemen of the long robe, members of this House, and the rest of the members of this House, shall constantly attend the service of this House, and not depart without leave of this House." Even the Protector's nephew, Henry Cromwell, could not obtain leave to go into the country (*Ibid.*, p. 381). Glyn, the Chief Justice, and several of the Judges, took part in the debate.

"Also the Bill for the settlem^t of a new Governm^t passed both Parliam^t & Protector. It was at first presented to be with the title of King, & so much urged by the Parliam^t; but the Protector for some reasons thought fit to refuse it. At length, after many messages to and fro, the House consented, & so it passed that the title of Lord Protector should be continued. It gives the Protector power to designe his successor, institutes a new House of L^{ds} in a new form; settles on him & his successors a perpetual yearly revenue of 1,300,000 lib. never to be taken away but by consent of the three estates, *cum multis aliis*, w^{ch} are to be seen at large in print.

"On Friday, July the 24th, my wife was delivered of her second daughter and fifth childe, about half an hour past eight in the morning; Tuto, Cito, etc., Deo Gratias.

"On Munday, July 27th, the Assisses began at Exeter; Sr John Copleston, Sheriff (but not present, but at London, marrying his second wife), & Baron Nicholas & Justice Newdigate, Judges.

"On the 9th of August, being the Lord's day, my late born daughter was baptized, & (in memory of my mother) named Elizabeth."

In conclusion, allow me to extract a passage from the almanac for 1657, relative to King James VI.'s visit to Tycho Brahe in 1589. I do not remember to have ever before met with the lines at the conclusion. It can scarcely be necessary to remind your readers that James's visit was upon the occasion when, all on fire with love, he posted off to Denmark to obtain his bride, who was detained by adverse winds.

"But seeing we have also made mention of Tycho Brahe, we shall also manifest unto the unlearned of our English nation what he was, and of what estimation in the world. By nation he was of Denmark, by birth of noble extraction, and a Baron of that country; he was one who from his infancy was addicted to the mathematiques, and in his younger years travelled through the most considerable cities of Europe, having either had conference or correspondency with the ablest astronomers of Europe, especially with or from those who were of most fame. Into an isle of his own he afterwards retyred, and had such exact and large instruments framed for the observation of the fixed stars, as whereby he performed more in their rectification than ever any man before his time. King James visited him in his Isle of Huenna, as he returned from Denmarke, and in commendation of his labours, viz., astronomy and astrology, wrote these Latine verses :

"Ut miti aut torvo aspectu longe ante futura
Præmonstrant, Regnisque Tonans quæ fata volutet
Tychonis pandunt operæ. Lege, Disce; videbis
Mira: domi Mundū invenies Cœlumq' libello, etc.
Jacobus Rex fecit; manuq. propria scripsit.

"Tycho's labours do foreshow
Events, which will succeed below,
Either by bad or good aspects,
What fates on Kingdoms, God directs.

Read him, and learn, if you for wonders look,
Behold the world at hand; the Heavens by book."

[See Note 25.]

JOHN BRUCE.

Poor Robin's Almanack.

[1856, *Part II.*, pp. 590-592.]

Perhaps your friend Dan De Foe may, in his shady retreat, be able to procure some information respecting Poor Robin, who, in his almanac for 1674, calls himself "Knight of the Burnt Island, and a well-wisher to the Mathematics."

The almanac was printed for the Company of Stationers, and the author appears to have been rather a facetious kind of fellow, abounding in that kind of low wit which was so prevalent immediately after the Restoration. At the back of the title-page is a copy of verses by John Hoskins, "To my Friend the Authour," the first two lines of which are:

"How often hath thy almanac been ap'd
By knaves and fools, Jack Adams, Punchanello?"

Who was Jack Adams? Next we have a regal table, then an almanac for twenty-one years to come, and under it the following lines:

"Reader, this Table is to let thee know
How the moveable Feasts do come and go
For one and twenty years henceforth compleat.
When 'twill be Shrove-tide thou maist pancakes eat.
When Easter will exactly fall each year,
That Tansies on thy table may appear.
When Whitsuntide comes not to be mistaken,
That men do feed on Gamons of boil'd bacon;
And also Advent Sunday here you see,
When strong Ale and Canary wholesome be.
All which, if thou have money to provide them,
Thou wilt find good as I have here describ'd them."

Next a table of interest, with some good advice:

"Reader, and if that thou a borrower be,
What interest does amount to here you see;
Then keep from Vsurers' books and Bayliffs' hands,
Which are almost as bad as marriage bands.
Though borrowing som times may a need supply,
Who makes a trade on't will a beggar die."

Then follows the "Loyal Chronology," the last item of which is :

"Since Dr. Sermon cured his late Grace George Duke of Albemarl of the Dropsie with his most famous Cathartique and Diuterick Pills (in June and July, 1660) when no other medicine could be found effectual. 5."

After which a very amusing "Fanatick's Chronology" :

Since	Geese without or hose or shoes went bare -	-	5679
	Maids did plackets in their coats first wear	-	4827
	Men did first to th' trade of stealing take -	-	5003
	Mother Winter did her puddings make -	-	58
	That Venetian padlocks were invented -	-	216
	That old Noll he with old Nick indented -	-	21
	Men did first of all wear perriwigs -	-	78
	Cuckolds horns were call'd by th' name of Gigs -	-	2865
	Plumbs were first put in Christmas pies -	-	1469
	The Hangman did the riding knot devise -	-	3084
	Bevis of Southampton wore a dagger -	-	497
	Hectors did in b—— houses swagger -	-	105
	Hoyle the Alderman did hang himself -	-	24
	Publick Faith did cheat us of our pelf -	-	28
	That St. George did kill the burning Dragon -	-	1247
	Spending twelve pence would get an Inn flaggon -	-	100
	Dr. Faustus eate a load of Hay -	-	203
	The Devil in a wind took Noll away -	-	16
	That the Isle of Pines was first found out -	-	7
	The flying Serpent put men in great doubt -	-	6
	Hewson did his Brother Cobbler kill -	-	10
	That Du Vall did ride up Holborn hill -	-	3
	Women did at Billingsgate first scold -	-	508
	Summer was hot weather, Winter cold -	-	5679
	Men wore Trunck-breeches and Pickadillies -	-	93
	The Black Munday was of William Li—— -	-	22
	Dick the Fourth the Drapers did undo -	-	15
	The Brickmakers kept a Court at So-ho -	-	2
	That Mall Cut-purse went most brave attir'd -	-	37
	The Scotch Covenant in flames expir'd -	-	14
	The Darbyshire Maid so long did fast } Should a Cobler do 't would prove his Last }	-	5
	Lall the Rimer so acute and witty } German Princess made a Tyburn ditty }	-	1

Who was "Hoyle the Alderman?" and what is the meaning of—

"Since Lall the Rimer so acute and witty,
German Princess made a Tyburn ditty?"

Then come the months in order. On the left-hand page is the usual calendar and saints' days, with the addition of some verses. Those for March will serve as a specimen :

“Now the winds do bluster high,
Loud as tongues of them that cry
'Walfleet Oysters!' when they prate
'Gainst each other at Billingsgate.
Sol begins to gather strength,
Days and nights do share in length.
Beer brew'd in this month (they say)
From all months bears the bell away ;
It is most transcendent liquor
That will make their tongues run quicker,
Change their nose from pale to red,
Enough to light them unto bed ;
But who so their noses handle
Spend more in beer than some in candle.
Now Physicians' pills and potions
In men's bodies have their motions,
Whereby they do purge the purse,
But oft the body is the worst ;
Then, my friend, if thou beest well,
And no ayle hast that thou canst tell,
Neither purge nor vomit swallow,
Though fickle folks that fashion follow ;
For Physick to the well is ill,
Let time of year be what it will.”

On the right-hand page is another calendar with the names of “sinners,” such as Jack Cade, Jack Straw, etc. Shrove Sunday this year falling on the 1st of March, St. David was left out, and this serves for a fling at the Welshmen. On the last page is a tide table, after which—

“Take Tide in Time, be thou or Greek or Roman ;
For Time nor Tide (we say) will stay for no man.”

At the end of all is an appendix, but quite distinct, and with a separate imprint ; a prognostication, etc., which is intended as a satire upon the astrological predictions appended to nearly all the other almanacs of the day. It contains the usual diagram.

It is curious to find so many Spanish names, and shows how popular those works were. Don Quixote, Guzman, and Lazarillo de Tormes I know, but am not acquainted with the work referred to as Buscon, which is thus described by Poor Robin :

"The next Planet we find in our Triangled Quadrangle is the Spanish Buscon, whose father was a Sprucifier of beards at Segonia, in Castile. How he came to be stellified and placed in the 12 Houses, you may read at large in a book called 'Hocus Pocus Politics,' as also in Hugh Peters' 'Cases of Conscience.'"

Poor Robin addresses all-potent money in lines which do not all bear quoting. The first run thus :

"Did not for thee,
And Shakespear therefore writ his Comedie ?
The German Princess for thee plaid her part,
Though afterwards it brought her to the Cart.
The Gloster Cobler libelled for thee,
For thee Du Vall did thread the triple tree."

We are next treated to some common roads or highways : "From Riches to Poverty, 14 miles ;" "From a Single Life to Marriage, 60 miles," etc. Then to a list of books worth buying, which includes "Chevy Chase," and ends with "The famous play called the 'London Puritan,' written by Ben Johnson in the Elizium shades, over a pint of Canary."

Who was "Poor Robin?" and how long did his almanac last ?
[See Note 26.]

AN ENQUIRER.

Parker's Almanack.

[1857, *Part II.*, p. 423.]

Hearne devotes a couple of pages to an account of this person, and mentions him as an honest man, *alias* a Jacobite, a publisher of almanacs, and a stout antagonist of John Partridge, the almanac man, whom Swift would make to die, in spite of himself. Parker having printed in one of his almanacs the Chevalier de St. George, *alias* the first Pretender, as one of the sovereigns of Europe, was fined £50, and forbidden to publish any more almanacs ; upon which he printed, for some time, only an annual Ephemeris, with the saints' days. Hearne says that he was born at Shipton-upon-Stour, in Worcestershire. I have some reason to think that he was a native of Barnsley, in Yorkshire, and that he was ancestor of the Parkers, many of whom lie buried in Finchley Churchyard — Henry Parker, deputy-chamberlain (1817), in the number. We should not omit Hearne's story, that Parker being a Quaker, and his wife a zealous member of the Church of England, each laboured so hard and so successfully to convert the other, that Parker became a Churchman, and his wife adopted the tenets of the Quakers.

Almanack used in the Isle of Æsel.

[1812, *Part I.*, pp. 625-626.]

“For the Esthonians and the Lettish an almanac is annually printed in their own language, and sold at an easy price; but the boors of Æsel make a kalendar for themselves. For this purpose, as they cannot write, they have from time immemorable made choice of certain signs, which they mark in an artless manner on seven narrow flat sticks, tied together by a thong passed through a hole at the upper end of each. More properly the inscription is on thirteen sides. On each side is a month consisting of twenty-eight days. By this kalendar they know at once every week day, every immoveable festival, and every day that is memorable among them by any superstitious rites: for each has its own peculiar sign. They begin to reckon every successive year one day later than the last; and in the use of the kalendar they follow the practice of the Hebrews and other Oriental nations, who begin their books at what with us is the end, and read from right to left.” (“View of the Russian Empire during the reign of Catharine the Second, and to the close of the Eighteenth Century,” vol. i., p. 181.)

I herewith send you a fac-simile, somewhat reduced in size, of one of these rude almanacs, used in the Isle of Æsel, together with such explanations as could be collected from a rather intelligent boor. They are likewise in use in the Isles of Ruhn and Mohn. The Ruhnnes still speak the Runic, perhaps the true Livonian language, they being probably the remains of the old Livonians. The language is entirely confined to that island, being spoke nowhere else—at least as far as was known to my informant, Pastor Haken, of Yamma, a man not less respectable for his sagacity and learning, than for his undissembled piety.

W. T.

1 Sunday. 2 Monday. 3 Tuesday. 4 Wednesday. 5 Thursday.
6 Friday. 7 Saturday.

The cross or other mark at top denotes a festival, or a memorable, or a superstitious day.

a New year's day.

b Three kings' day (Epiphany).

c Laaso pææv (the meaning is unknown to me).

d Korjusse pææv, then the loriot, or speckled woodpecker, begins to squeak.

e Tcennise pææv, Anthony, the 17th of January. The superadded mark is to signify a pig's head.

f Henry pææv.

g Pavli pææv, Paul's conversion; midwinter.

h Reenla Maria, Mary's purification.

i Aet. (I cannot tell what).

k Tort. (perhaps Dorothea).

l Lunallo pææv, on which all must rest.

m Petri ellis ; then the water-springs begin to steam, and the rocks in the lake to freeze.

n Matsi, or Maddisi pææv, Matthias, the 24th of February. Then the Esthonian observes the weather, in order to form a conjecture respecting the duration of the winter. Many will not take a sieve in their hand lest it should charm the vermin : neither will they work with a needle, to preserve their cattle from being bit by serpents, and from other mischief. On this day all the worms in the ground turn about.

o Talli harri ; now the snow dissolves with the appearance of the spring : the roads alone are covered.

p Pendise pææv ; Benedict, the 21st of March.

q Paasto Maria ; Mary's annunciation, the 25th of March ; now the Esthonian goes upon the continent, before sunrise, to drink brandy, in order that he may be all the year ruddy, brisk and gay, and be safe from the stings of musquitos.

r Ambrus pææv ; Ambrose.

s Now the pike-fish comes in, and the seed corn begins to shoot.

t The fields begin to look green.

u Yurri pææv ; George, the 23rd of April. The Esthonian hews no wood, that he may escape all harm from prodigies and monsters.

v Vit. (The meaning of this I know not).

w Philip and James.

x Finding of the Cross.

y Eric ; the barley shows its ears.

a Urbanus.

β Vitus, the 15th of June.

γ Corpus Christi day.

δ Fastday, previous to John.

ε John ; in the night they kindle fires, and guard the cattle from witches.

ζ Fastday.

η Peter and Paul.

θ Heina Maria ; Mary's visitation, the 2nd of July.

i Karruse pææv ; Margaret, the 13th of July. Many will not work, that the bear (Esthn. *karro*) may do them no hurt.

κ Maddelisse pææv ; hitherto the bees swarm.

λ Fastday.

μ James ; the 25th of July.

ν Oli pææv ; now a sheep is slain as a sacrifice.

- ξ Lauritse pææv; Lawrence, the 10th of August: now they first light fires in the evenings, to avert mischief from conflagrations.
 ο Kulli Maria; Mary's ascension, the 15th of August.
 ω Pertmisse or Pertili-pææv; Bartholomew. The sign at top represents, I suppose, the knife with which he was flayed.
 π John's decapitation.
 ρ Pissoke Maria; Mary's nativity, the 8th of September.
 σ Elevation of the Cross.
 τ Matthew.
 7 Michael.
 υ Koletemisse pææv; vegetation begins to fade.
 φ Martin.
 χ Lisabi pææv; Elizabeth.
 ψ Lemeti Maria; Mary's offering.
 ω Lemeti pææv; Clement.
 a Kaddri; Katharine, the 25th of November.
 b Andrew.
 c Barbara, the 4th of December.
 d Niggola pææv; Nicholas.
 e Niggola Maria; Mary's conception, the 8th of December.
 f Lutse or Lulse pææv; Lucia.
 g Johanna.
 h Fast.
 i Thomas; the 21st of December, when the boors clean and ornament their cottages previous to the holidays.
 k Christmas. [See Note 27.]

The First Newspaper Established in England.

(From Lord Mountmorres's "History of the Irish Parliament," vol. ii., p. 123.)

[1794, *Part I.*, pp. 21-22.]

July 9th, 1662, a very extraordinary question arose about preventing the publication of the debates of the Irish Parliament in an English newspaper called the *Intelligencer*; and a letter was written from the Speaker to Sir Edward Nicholas, the English Secretary of State, to prevent these publications in those diurnals, as they call them. The *London Gazette* commenced November 7th, 1665. It was at first called the *Oxford Gazette*, from its being printed there during a session of Parliament held there on account of the last plague. Antecedent to this period, Sir R. l'Estrange published the first daily newspaper in England. [See Note 28.]

From the following passage in Tacitus, it appears that somewhat like newspapers were circulated in the Roman State: "Diurna populi Romani, per provincias, per exercitus, curatius leguntur: quam ut non noscatur, quid Thræsea, fecerit."

In a note of Mr. Murphy's excellent translation of Tacitus he laments that none of these diurnals, or newspapers, as he calls them, had been preserved, as they would cast great light upon the private life and manners of the Romans.

With the Long Parliament originated appeals to the people, by accounts of their proceedings. These appeared periodically, from the first of them, called "Diurnal Occurrences of Parliament," November 3rd, 1641, to the Restoration.

These were somewhat like our magazines, and they were generally called "Mercuries;" as *Mercurius Politicus*, *Mercurius Rusticus*; and one of them, in 1644, appears under the odd title of *Mercurius Fumigosus*, or the Smoking Nocturnal.

The number of these publications appears, from a list in an accurate, new, and valuable piece of biography, from 1641 to 1660, to have been 156.

These publications of Parliamentary proceedings were interdicted after the Restoration, as appears from a debate in Gray's "Collection," March 24th, 1681; in consequence of which the votes of the House of Commons were first printed by authority of Parliament.

From the first regular paper, the above-mentioned *Public Intelligencer*, commencing August 31st, 1661, there were, to 1688, with the *Gazette*, which has continued regularly, as at present, from November 7, 1665, seventy papers, some of a short, and others of a longer duration.

The first daily paper after the Revolution, was called the *Orange Intelligencer*; and thence to 1692 there were twenty-six newspapers.

From an advertisement in a weekly paper, called the *Athenian Gazette*, February 8th, 1696, it appears that the coffee-houses in London had then, exclusive of the votes of Parliament, nine newspapers every week; but there seems not to have been in 1696 one daily paper.

In the reign of Queen Anne, there were, in 1709, eighteen weekly papers published; of which, however, only one was a daily paper, the *London Courant*.

In the reign of George I., in 1724, there were published three daily, six weekly, and ten evening papers, three times a week.

In the late reign there were published of newspapers in London, and in all England, in 1753, 7,411,757; in 1760, 9,464,790; and in the present reign, in 1790, 14,035,639; in 1791, 14,794,153; in 1792, 15,005,760. In 1792 there were published in London, thirteen daily, twenty evening, and nine weekly papers. In the country seventy; and in Scotland fourteen country papers.

Though Venice produced the first *Gazette* in 1536, it was circulated in manuscript long after the invention of printing, to the close of the sixteenth century, as appears from a collection of these Gazettes in the Magliabechian Library at Florence, according to Mr.

Chalmers, in his curious and entertaining "Life of Ruddiman," p. 114.

Mr. Chalmers observes, that it may gratify our national pride to be told that we owe to the wisdom of Elizabeth, and the prudence of Burleigh, the circulation of the first genuine newspaper, the *English Mercurie*, printed during the time of the Spanish Armada. The first number, preserved still in the British Museum, is marked fifty; it is dated the 23rd of July, 1588, and contains the following curious article:

"Yesterday the Scotch Ambassador had a private audience of her Majesty, and delivered a letter from the King his master, containing the most cordial assurances of adhering to her Majesty's interests, and to those of the Protestant religion; and the young King said to her Majesty's Minister at his court, that all the favour he expected from the Spaniards was, the courtesy of Polyphemus to Ulysses, that he should be devoured the last."

These publications were, however, then, and long after, published in the shape of small pamphlets; and so they were called in a tract of one Burton, in 1614: "If anyone read nowadays, it is a play-book or a pamphlet of newes," for so the word was originally spelled.

From 1588 to 1622, and during the pacific reign of James I., few of these publications appeared; but the thirty years' war, and the victories of the great King Gustavus Adolphus, having excited the curiosity of our countrymen, a weekly paper, called the *Newes of the Present Week*, was printed by Nathaniel Butter, in 1622, which was continued afterwards in 1626 under another title, by Mercurius Britannicus; and they were succeeded by the *German Intelligencer* in 1630, and the *Swedish Intelligencer* in 1631; which last was compiled by William Watts, of Caius College, who was a learned man, and who thus gratified the public curiosity with the exploits of the Swedish hero in a quarto pamphlet.

The great rebellion in 1641 was productive of abundance of those periodical tracts above-mentioned, as well as of all those that have been published since the first newspaper that appeared in the present form, the *Public Intelligencer*, published by Sir Roger l'Estrange, August 31st, 1661.

Mr. Chalmers subjoins to these curious researches the account of the first paper printed in Scotland, in February, 1699, the *Edinburgh Gazette*, which was accompanied afterwards, in 1705, by the *Edinburgh Courant*; and, at the period of the Union, Scotland had only three newspapers.

The publication of the *Caledonian Mercury*, by Ruddiman, April 28th, 1720, led this curious and entertaining biographer to this minute and laborious investigation, from which it appears that England had, in 1792, thirty-five town and seventy country papers; Scotland, fourteen newspapers, published at Edinburgh and in the country.

Proclamation of Henry VIII. on Newspapers.

[1794, *Part II.*, pp. 786-787.]

To the account of newspapers in England you may add the following proclamation, made in the thirty-sixth year of King Henry VIII., for calling in and prohibiting of "certain bookes printed of newes of the prosperous successes of the King's Maties arms in Scotland, to be brought in and burned within 24 houres after proclamation made, on pain of ymprisonment;" which carries them back to a remoter period than any there assigned.

This proclamation states that "the King's most excellent Majestie, understanding that certain light persons, not regarding what they reported, wrote, or sett forthe, had caused to be imprinted and divulged certain news of the prosperous successes of the King's Majestie's army in Scotland, wherein, although the effect of the victory was indeed true, yet the circumstances in divers points were in some past over slenderly, in some parte untruly and amisse reported; his Highness, therefore, not content to have anie such matters of so greate importance sett forth to the slaunder of his captaines and ministers, nor to be otherwise reported than the truth was, straightlie chargeth and commandeth all manner of persons into whose hands any of the said printed books should come, ymediately after they should hear of this Proclamation, to bring the same bookes to the lord maior of London, or to the Recorder, or some of the Aldermen of the same, to thintent they might suppress and burn them, upon pain that every person keeping any of the said bookes xxiiii. hours after the making of this Proclamation should suffer ymprisonment of his bodye, and be farther punished at the King's Majestie's will and pleasure."

P. Q.

The Fabricated "Earliest English Newspaper."

[1850, *Part I.*, pp. 485-491.]

It is now a little more than ten years ago that I published a small pamphlet, entitled "A Letter to Antonio Panizzi, Esq., Keeper of the Printed Books in the British Museum, on the reputed earliest printed Newspaper, the *English Mercurie*, 1588." It was noticed with much indulgence in many of the periodicals at the time, in the *Gentleman's Magazine* among others, and it was generally agreed that I had succeeded in showing, what indeed was no difficult task, that the *English Mercurie* was a spurious production. My attention has lately been recalled to the subject, after it had been long dismissed from my mind, and I have thought it might prove of some interest to put together a few facts which have come under my observation in the long interval which has elapsed.

The letter to Mr. Panizzi was written and published in a hurry. Some circumstances, which it is unnecessary to state, rendered it im-

perative that the pamphlet should make its appearance within a given time. It did so; but, owing to this, some points which it would have been desirable to elucidate were left without sufficient investigation. Of these the most important was the authorship of the newspaper in question, the spurious *English Mercury*.

Not long after the publication of the pamphlet, Sir Henry Ellis, the principal librarian of the Museum, informed me that, at his request, Mr. Cates, of the reading-room, had looked through the correspondence of Dr. Birch, preserved in the manuscript department of the Museum, in the expectation that, as the *Mercury* was part of the collection bequeathed by him, the handwriting of one of his correspondents would be found to tally with that of the writer. Mr. Cates's search had been successful. In one of the volumes (No. 4,325), which contained the letters of the family of Lord Hardwicke, the celebrated chancellor, the looked-for handwriting was discovered. Dr. Birch had been intimate with two of the chancellor's sons: Philip, the eldest, afterwards the second Lord Hardwicke, an author and a member of the cabinet, and Charles, his junior by a year, afterwards raised to the peerage and the chancellorship by the title of Lord Morden, and who, immediately after his acceptance of these honours, died suddenly, and, it was supposed, by his own hand. The volume contained letters by both these brothers, whose writings were remarkably similar to each other and to that of the writer of the *Mercury*; but it was to Philip Yorke, the eldest, that certain trifling peculiarities in the formation of some of the letters of the alphabet, found in the manuscript of the newspaper, were on minute examination ascertained to belong. The identity is so marked that when once pointed out the question is settled. Soon after this discovery another was made which would of itself have directed suspicion towards the same quarter. My friend and colleague, Mr. Holmes, of the Museum, met with a curious entry in a "Catalogue of the Manuscripts in the Possession of the Earl of Hardwicke," printed, but not published, in the year 1794 (the same year in which George Chalmers sent forth in his "Life of Ruddiman" the first notice of the *English Mercury*), and of which a copy was presented by the then earl to the national collection. This catalogue, we are told in the prefatory advertisement, drawn up, it is said, by Archdeacon Coxe, "was formed by the late Earl of Hardwicke"—that is, the second earl in question, who died in 1790. In it the seventy-first volume of the collection is thus described, "*English Mercuries* published by authority in Queen Elizabeth, King James, and Charles the First's times." From this it would appear that there are specimens of the *Mercury* in existence different from any of which an account has hitherto been published, and that the "mystification," whatever its motive, was carried a step or two further than was first supposed.

Mr. Cates had also discovered what I ought not to have overlooked, and possibly might not had circumstances allowed me more time for examination. He had found in the manuscript of the *English Mercury* two or three verbal corrections in the handwriting of Dr. Birch himself, trifling indeed, but sufficient to show that the doctor had not been the intended dupe of the mystification, but one of the parties engaged in carrying it out. This circumstance, taken in connection with his having been concerned with the brothers Yorke in the production of the "Athenian Letters," made me wish with some eagerness to have an opportunity of examining the original edition of that celebrated work, in the hope of adding another link to the chain of evidence. The "Athenian Letters" were first printed in 1741 and 1743 in an edition of twelve copies only, and circulated among the private friends of the authors, with strict injunctions of secrecy. That edition was thus so rare as not to be found in the Museum; and it was not till eight years after the publication of my pamphlet that it was added to the national collection, with the rest of his splendid library, by the munificent bequest of Mr. Grenville. On examining these volumes I found, much as I expected, that the smaller type used for the body of the work was identical with that of No. 54 of the *English Mercury*, and the larger, used for the preface, with that of Nos. 50 and 51. It may therefore be concluded with some certainty that for the "earliest newspaper" we are indebted to the press of James Bettenham, of St. John's Lane, and that its date is somewhat later than that of its near neighbour, the *Gentleman's Magazine*.

The "Athenian Letters" themselves bear a sort of family resemblance to the *English Mercury*. We are told in the preface, which was written by Charles Yorke, that a learned Jew, who had frequent access to the imperial library of Fez, in Morocco, left his papers on his decease, in 1688, to the English Consul at Tunis. "The Consul," it proceeds, "upon turning them over, amongst others, found a fair Spanish manuscript, entitled 'Letters from an Agent of the King of Persia, residing at Athens during the Peloponnesian War, to the Ministers of State, etc.' Translated by Moses ben Meshobab, from a manuscript in the old Persic language, preserved in the Library at Fez.' Surprised at what he saw, he wrote immediately to two or three friends in England and informed them of the important discovery. It appears that he had then an intention to publish them, but being afterwards called off by different pursuits they lay neglected to his death. By the will of the gentleman the manuscript was left as a legacy to the English translator, who thought it would be an act of the highest injustice to withhold them any longer from the public view. He chooses indeed to conceal his name, which he hopes the candid reader will forgive, since it is not done with a design of imposing more safely upon the world, but

in order to decline with honour the disagreeable wranglings of controversy."

The story of the discovery of the "Athenian Letters" was a transparent fiction, intended as a vehicle to introduce the delineation of Athenian history and manners, in which not only much of the ingenious plan of Barthélemy's "Anacharsis" was anticipated, but also much of the felicity of its execution. The authorship of these letters could, whenever made known, only prove a source of honour to the authors. Yet so it was that the first edition of them was, as already stated, confined to twelve copies, the second to a hundred, and that this most ingenious and successful work, which was first printed in 1741, when Philip Yorke was of the age of twenty-one and Charles of twenty, was never fairly given to the public till the year 1798, after the decease of Philip Yorke, at the age of threescore years and ten.

What was the object of the *English Mercury* it is not easy to settle. It has no pretension to literary beauties; there is nothing whatever in it to found any claim to literary reputation upon. It seems never to have been brought forward by its authors with a view of deceiving the public. The catalogue drawn up by the second earl, in which it is inserted as if authentic, may never have been intended for publication. Indeed, in the collection of "State Papers," published by him in 1778 (a book which historians have hitherto been in the habit of referring to with a confidence altogether unqualified), though he has frequent occasion to allude to the Spanish Armada, he makes no mention whatever of the *English Mercury*. It is not the least singular of the circumstances of this singular affair that it was after a more than fifty years' slumber that the *Mercury* suddenly awoke to a more than fifty years' celebrity.

The circumstance of the Earl of Hardwicke's being the author became matter of general conversation at the Museum soon after Mr. Cates's discovery, and thus in all probability came to the knowledge of Mr. D'Israeli, who mentioned it, and alluded to the "Letter to Mr. Panizzi" in the kindest and most flattering terms, in the preface to the twelfth edition of his "Curiosities of Literature," published in 1841. A passage respecting it is also to be found in Mr. Harris's "Life of Lord Chancellor Hardwicke," published in 1847, chiefly founded on manuscript documents preserved at the family seat at Wimpole. It is as follows (vol. iii., p. 412): "A literary hoax of some celebrity is said to have been perpetrated by the second Earl of Hardwicke, in a pretended newspaper of the reign of Queen Elizabeth called *The English Mercurie*, which for some time passed current as a genuine original journal of that period, and which formed the subject of one of Horace Walpole's works, entitled 'Detection of a Late Forgery.'" As soon as this met my eye I wrote to Mr. Harris to inform him that the only piece with the title

mentioned which occurred in the works of Walpole related entirely to a pretended will of his father Sir Robert, and that neither he nor anyone else had, so far as I was aware, published the slightest intimation of the *Mercury's* not being genuine up to the appearance of my own "Letter to Mr. Panizzi" in 1839. Mr. Harris, in reply, stated his inability to point out any source or foundation whatever for his statement, and also mentioned that he had not, in the course of his researches at Wimpole, met with anything throwing a light on the authorship of the *Mercury*.

Before dismissing the subject, I cannot help expressing my regret that, in spite of the general concurrence of the press in the view that the *Mercury* was spurious, the old story of "the earliest newspaper" has of late years been gradually creeping into fresh circulation. I am afraid that the ladies have taken it under their protection. In "The Art of Needlework," edited by the Countess of Wilton, but written, I have heard, by Mrs. Stone, and in the "Lives of the Queens of England," by Miss Agnes Strickland, the *Mercury* still passes current as the most genuine of documents. Miss Strickland mentions, indeed (vol. vii., p. 101), that it has "incurred the suspicion of being a forgery of modern times," but remarks, "on what grounds I know not."

The general question of the origin of newspapers has, up to the present moment, remained an obscure one. A distinguished French statesman, to whom a copy of my pamphlet was offered on its publication, observed that he was under the impression that a French newspaper was preserved at the Royal Library of Paris of a date much earlier than 1588. I have no doubt that he referred to a statement made by Lally-Tollendal, in his "Life of Queen Elizabeth," in the "Biographie Universelle" (vol. xiii., published in 1815, p. 56), when, on noticing the *English Mercury*, he remarks that "as far as the publication of an official journal is concerned, France can claim the priority by more than half a century; for in the Royal Library at Paris there is a bulletin of the campaign of Louis the Twelfth in Italy in 1509." He then gives the title of this "bulletin," from which it clearly appears that it is not a political journal, but an isolated piece of news—a kind of publication of which there are hundreds in existence of a date anterior to 1588, and of which there is no doubt that thousands were issued. There is, for instance, in the British Museum a French pamphlet of six printed leaves, containing an account of the surrender of Granada to Ferdinand and Isabella on the "first of January last past" (le premier jour de janvier dernièrement passé), in the year 1492; and there are also the three editions of the celebrated letter of Columbus, giving the first account of the discovery of America, all printed at Rome in 1493. Nay, one of the very earliest productions of the German press was an official manifesto of Diether, Archbishop of Cologne, against Count

Adolph of Nassau, very satisfactorily proved to have been printed at Mentz in 1462. There is among the German bibliographers a technical name for this class of printed documents, which are called "Relations."

In fact, in order to arrive at a satisfactory conclusion with regard to the origin of newspapers, it is requisite, in the first place, to settle with some approach to precision what a newspaper is. Four classes of publications succeeded each other from the fifteenth to the nineteenth century, to which the term has by different writers been applied :

1st. Accounts of individual public transactions of recent occurrence.

2nd. Accounts in one publication of several public transactions of recent occurrence, only connected together by having taken place about the same period, so as at one time to form the "news of the day."

3rd. Accounts similar to those of the second class, but issued in a numbered series.

4th. Accounts similar to those of the second class, but issued not only in a numbered series, but at stated intervals.

The notices of the surrender of Granada and the discovery of America belong to the first class, and so also do the last dying speeches, which are in our own times cried about the streets. These surely are *not* newspapers. The *Times* and *Daily News* belong to the fourth class, and these, of course, are newspapers. The *English Mercury* was a spurious specimen of the third class, published not at regular intervals, but in a numbered series, and was by general suffrage pronounced a newspaper. The author of a recent work on German journalism, Prutz, who has investigated the subject, as it seems to me, with more learning than judgment, is in regard to the *English Mercury* of a different opinion from all his predecessors. He admits it to be genuine ("Geschichte des deutschen Journalismus," vol. i., p. 142), never having heard apparently, though his book was published in 1845, that its authenticity had been questioned, but contends that, however genuine, it is not a newspaper. His reasoning appears to me to be faulty. Were a publication to be now set on foot, professedly with the view of supplying a connected history of passing events, not by a series of numbers issued every morning or every Saturday, but issued as often as interesting matter arrived to fill a sheet, sometimes at an interval of one day, sometimes of two, and sometimes of three, no one I think would question its right to be considered a newspaper. Indeed, there is something of the kind already in existence in the *Indian News*, published whenever an overland mail arrives in this country.

If this be admitted—as in the case of the *English Mercury* it always has been hitherto—the argument may be pursued a little further. If the *Indian News* were not numbered, but issued con-

secutively, so as to form a continuous history of the time, would it cease to be a newspaper? Are not, in fact, all the essentials of a newspaper comprised in the definition of the second class, which it may be as well to repeat: "Accounts in one publication of several public transactions of recent occurrence, only connected together by having taken place about the same period, so as at one time to form the news of the day"?

Let us take an instance. There is preserved in the British Museum a collection of several volumes of interesting publications issued in Italy between 1640 and 1650, and containing the news of the times. They are of a small folio size, and consist in general of four pages, but sometimes of six, sometimes only of two. There is a series for the month of December, 1644, consisting entirely of the news from Rome. The first line of the first page runs thus:—"Di Roma," with the date, first of the 3rd, then of the 10th, then the 17th, then the 24th, and, lastly, the 31st of December, showing that a number was published every week, most probably on the arrival of the post from Rome. The place of publication was Florence, and the same publishers who issued this collection of the news from Rome, sent forth in the same month of December, 1644, two other similar gazettes, at similar intervals, one of the news from Genoa, the other of the news from Germany and abroad.

That this interesting series of publications, which is well worthy of a minute examination and a detailed description, is in reality a series of newspapers, will, I believe, be questioned by very few; but each individual number presents no mark by which, if separately met with, it could be known to form part of a set. If the museum were in possession only of a few numbers instead of more than a shelf of volumes, the description of the "second class" of publication would exactly apply to each.

Now, the museum is in reality in the possession of some isolated pamphlets which answer the same description, and are of a date anterior to any that has hitherto been assigned for the earliest newspaper.

One of them is a pamphlet of the date of 1526, which was purchased by Mr. Panizzi in 1845 of Mr. Asher, the bookseller of Berlin, who acquired it from the collection of M. Ternaux Compans. The title-page states the whole of the contents, "New Zeytung, Die Schlacht des Turkischen Keyzers," etc., *i.e.*, New Tidings, The battle of the Turkish Emperor with Louis King of Hungary on the day of the beheading of St. John the Baptist, 1526. Also the Turkish challenge sent to King Louis before the battle. Also a lamentable epistle that the Hungarians have sent to the King of Poland since the battle. Also some new tidings from Poland. New Tidings of the Pope at Rome, what happened on the 27th of September, 1526." The word "Zeitung," here translated "tidings," is the same that has

since taken root in the German language to express "newspaper." The remainder of the title-page after this list of contents is occupied by a woodcut of the battle, and on the last page there is another of a Turk's head, so that the publication has a claim to the title of an "Illustrated News." The event that it records is of dire importance, the fateful battle of Mohacz, in which the last independent King of Hungary, rashly encountering the Turks with an inferior force, was totally defeated and slain; a day that, after the lapse of more than three hundred years, still controls the destiny of Hungary. If this had formed the sole subject of the pamphlet, it might have been considered a "relation" only, but it will have been observed that, besides some items from Poland which have a reference to the Turkish war, it contains a paragraph from Rome, and this is entirely unconnected with either Turks or Hungarians. In fact, the sole bond of union between the first article of intelligence and the last is that they are both "news."

This character is still more strongly remarked in another publication also purchased by the museum from Mr. Asher, and of which it may be worth while to give the title at length. It runs thus: "Neue Zeytung was sich yetzt erschienen tagen mit des Prinzen ankunfft in Engellandt und mit der Schlacht in Italiē, auch mit dem grossen Kriege zwischen der Röm. Kays. Maiestat und dem Frantzösischen König zugetragen hat." The wording of the title, "new tidings of what has happened in days just past," and the miscellaneous character of its contents, seem to me to stamp this as a kind of publication quite distinct from the "relations." The first three pages contain a letter from Winchester of the 24th of July, 1554, giving an account of the arrival of Philip of Spain and his marriage with Queen Mary in the Cathedral;* then follows a narrative of a battle in Italy, then "news from the imperial camp" at St. Levin, "from the 27th of July to the 17th of August, 1554," and the whole concludes with an account of the arrival of the Emperor in Artois. There is no place of publication mentioned on the German pamphlet. It seems to me exceedingly probable that it was one of a series, and that the publisher was in the habit of issuing one whenever he had any "new tidings" he thought of sufficient consequence.

This, however, is as yet but a conjecture; further investigation may one day convert it into an established fact. Even as the case at present stands, there are, I think, strong grounds for arguing that the publication of 1526 is a newspaper. If a few more of the same kind and of the same date be discovered, the invention of newspapers long anterior to the Spanish Armada will be, it appears to me, placed beyond the reach of dispute.

* The letter on Queen Mary's marriage is, it may be worth remarking, entirely different from that on the same subject by John Elder, which was published in London in 1555, and has been lately reprinted in the Camden Society's "Chronicle of Queen Jane and Queen Mary."

The most minute researches on the history of newspapers in Germany are, as already mentioned, those of Prutz, who has collected notices of a large number of the "relations," though much remains to be gleaned. There are, for instance, in Van Heusde's Catalogue of the Library at Utrecht (Utrecht, 1835, folio), the titles of nearly a hundred of them, all as early as the sixteenth century; and the British Museum possesses a considerable quantity, all of recent acquisition. Prutz has no notice of the two that have been mentioned, and, like all preceding writers, he draws no distinction between the publications of the first class and the second. The view that he takes is, that no publication which does not answer to the definition of what I have termed the fourth class is entitled to the name of a newspaper. There was in the possession of Professor Grellman a publication called an "Aviso," numbered as "14," and published in 1612, which has been considered by many German writers as their earliest newspaper, but Prutz denies that honour to it, on the ground of there being no proof that it was published at stated intervals. In the year 1615 Egenolph Emmel, of Frankfort-on-the-Maine, issued a weekly intelligencer, numbered in a series, and this, according to Prutz, is the proper claimant. Its history has been traced with some minuteness in a separate dissertation by Schwarzkopf, who has also the credit of having published in 1795 the first general essay on newspapers of any value, and to have followed up the subject in a series of articles in the *Allgemeine Litterarische Anzeiger*. His zeal for research was great, but he was unhappily crippled by want of materials.

The claims of Italy have yet to be considered. Prutz dismisses them very summarily, because, as he says, the Venetian gazettes of the sixteenth century, said to be preserved at Florence, are in manuscript, and it is essential to the definition of a newspaper that it should be printed. These Venetian gazettes have never, so far as I am aware, been described at all; they may be mere "news-letters," or they may be something closely approaching to the modern newspaper. But I am strongly inclined to believe that something of the second class of Italian origin will turn up in the great libraries of Europe when further research is devoted to the subject. A few years ago even Roscoe spoke with surprise of isolated Italian historical ballads of the times of Julius the Second and Leo the Tenth, and since then the museum has purchased them in scores at a time. All the libraries of France ten years ago could not furnish thirty French farces of the sixteenth century, and the museum now contains sixty-four of them, which were found at a bookseller's shop in Augsburg in a single volume. The existence of these "gazettes" in so many languages furnishes strong ground for supposing that the popularity of newspapers originated in Italy, and the subject is one that well deserves to be taken up by some Italian inquirer.

THOMAS WATTS.

The Origin of Newspapers.

[1850, *Part II.*, pp. 370-373.]

Up to the 8th of March last year, two months before the appearance of Mr. Watts's letter in your magazine, I had never seen anything affording ground for casting doubt on the correctness of Mr. Chalmers's hypothesis. On that day I appeared as a witness before the Commissioners of Inquiry into the British Museum, and then took occasion to call in question the correctness of some of Mr. Panizzi's titles in the Alphabetical Catalogue; and, among others, one at page 129, 1st column: "Africa, Town of. Eroberung der stadth Affrica sampt den obersten der hauptleut, in September, 1550." My curiosity was excited about it from a thirty-five years' recollection, having edited, in the year 1815, an edition of Roger Ascham's English works, in which I had found, in his "Report and Discourse of the Affairs and State of Germany" (pp. 8, 9), the following account of an expedition of the Emperor Charles V. against Tunis, of which I never could find any trace, either in Dr. Robertson's "History" or any of the historians whom I then had the means of consulting:

"THE TURK.—The date of peace between the Emperor and the Turk had to expire an. 1551. The Emperor, hearing what preparations the Turk had made the year before for war, and especially by sea, which must needs be against Christendom, thought it better for him to end the peace with some advantage, than that the Turk should begin the war with too much strength; and therefore, in summer 1550, he sent John de Vega, viceroy of Sicily, and Andrea Doria, into Barbary, who won the strong town of Tunis from Dragut Rayes, some time a pirate, and now the Turk's chief doer in all the affairs of Africa and the Mediterranean. This court raised up other rumours of this breach with the Turk; how that this enterprise was made for Seripho's sake, a heathen king, but the Emperor's friend in Barbary, to whom Dragut Rayes had done great wrong. Yet men that knew the truth, and are wont also to say it, have told me that town of Tunis stood so fit to annoy Spain for the Turk, when he list, that the Emperor was compelled by all means to seek to obtain it, much fearing lest, when he was absent in Germany, the Turk would be too high and too homely a guest with him in Spain, whensoever the peace should be expired.

"The whole story of winning Tunis ye may read when you list, being well written in Latin by a Spaniard* that was present at it."

Not being able to identify old Roger's Tunis with the town or city

* This is in all probability the work of John Christopher Calvetus Stella, "Commentarius de Aphrodisio expugnato," which appears as No. 29 in the second volume of "Schardii Scriptores Rerum Germanicarum." (London Library Catalogue, No. 7354.)

of Africa, of the existence of which I was not previously aware, but with a vague suspicion (from the date of 1550) that they might be the same, I was anxious to see the book referred to; but, before I did see it, the questions and answers passed which will be found under Q. 7244—7248 of the Minutes of Evidence. The volume containing this tract was then produced to me—a thick dumpy 4to. opened at the place where this piece began. The moment I looked at it I was struck with astonishment, and my first thought was: “Why, here is an early German newspaper nearly forty years older than our English one of 1588!” Five more questions and answers then passed, to one of which I remarked that the first three words, *Neue Zeitung der* (which had been left out in the catalogue title) should have been inserted. (See Q. 7277—7281.) On my second examination the subject was resumed, as will appear under Q. 8902—8910.*

* To those who feel an interest in the subject (about which there is not an atom of information to be found in Dr. Robertson’s “History”) the following extracts from Muratori, “Annali d’Italia,” vol. x., p. 307, year 1550, and the short account of the City of Africa in Collier’s “Great Historical Dictionary,” vol. i., will not prove unacceptable.

Year 1549, vol. x., p. 301.—“Notwithstanding, the inhabitants of the maritime countries, especially those of Sicily, Calabria, and the Riviera of Genoa, had great grievances to complain of. Ever since the death of Barbarossa, his master, the famous corsair, Dragut Rais, with forty ships, pursued a course of piracy, and not only captured whatever merchant vessels fell into his hands, but also from time to time made landings on the coasts, sacked the villages, and carried off great numbers of Christians, who were then condemned to a state of painful slavery. This man wanted a good nest, and to secure that he, in the present year, possessed himself by force of arms of the city called Africa, or Tripoli, on the coast of Barbary. Here he planted his standard, and fortified the place, cherishing the hope of making it the capital of an extensive dominion.”

In the year 1550 the story continues: “We have already noticed the formidable position occupied in the Mediterranean by the ferocious corsair, Dragut Rais, made still more so by his conquest of the city called Africa, or Tripoli, of Barbary, reported by some to be the ancient Aphrodisium. The Turks give it the name of Maladia. In consequence of the numerous representations made to the Imperial court of the grievances to which so many of its subjects were exposed from the insolence and cruelty of this man, who maintained friendly relations with one power only, namely, the French, to whom he sold the fruits of his depredations on the subjects of Spain, the magnanimous emperor determined to lower the presumption of this enemy of the Christian name. By his orders, therefore, Prince Andrea Doria and John de Vega, the viceroy of Sicily, prepared a considerable fleet of galleys and ships, which was increased by several from the Pope and the Knights of Malta. Don Pedro de Toledo, the viceroy of Naples, sent his son, Don Garcia, and Cosmo, the grand duke of Florence, also sent Giordano Orsino, with four galleys, and Chiappino Vitelli with a thousand foot-soldiers. A succession of furious cannonading and repeated assaults were required for this enterprise, but at last this small but well-fortified city was obliged to yield to the valour of Christian arms. Of the Moors about 800 were slain, and between 6,000 and 8,000 were made slaves of, and afterwards disposed of at a low price in Sicily and Sardinia. Several other places were also captured in the same neighbourhood, altogether a very beautiful country, with hills covered with olives. Surio asserts that the viceroy, Vega, after completely plundering it, razed the city to the ground;

The very hurried glance I obtained of this volume, while under examination, having only whetted my curiosity, I went to the museum shortly afterwards, before I had received the proof of my examination, and then spent from half an hour to an hour in inspecting it more minutely. I found it contained forty-one tracts of various descriptions, all in German—theological, historical, poetical, epistolary, satirical, etc.; the dates extending from 1538 to 1552; and I was equally surprised and delighted to find that of these forty-one tracts a full fifth consisted of genuine German Zeitungs, of the same character as the *Town of Africa*. I took a list of them, of which the following is a copy, the numbers prefixed being the order in which they stand in the volume. I dare say there may be errors in some of the words, from the hasty manner in which they were copied.

No. 6. *Neue Zeittung von Rom, woher das Mordbrennen kome*, A.D. 1541 (three leaves). *Ein new Te Deum Laudamus vom Bapst Paulo dem Dritten; Pasquillus und Marsorius* (three leaves). *Antwort Conradi Ribaldi auff seins Brudern Petri Ribaldi schrifft an in aus Rom, gethan* (two leaves).

22. *Warhafftige Zeitungen aus dem Feldlager bey Bengen*, 20 October, 1546.

23. *Warhafftige neue Zeitung aus dem Ungerlandt und Turckey ins Deutsch landt geschrieben*.

30. *Warhafftige Zeitungen wie Marggrave Albrecht von Brandenburgk*, etc.

This appears in the Alphabetical Catalogue, p. 152, bottom of first column, at full length (ten lines), under "Albert."

32. *Warhafftige Zeitung von Eroberung Placentz und Parma*, etc., 1547 (seven leaves).

33. *Eynzug der Romischen Keyserlichen Maiestat Sohns des Printzen inn Hispanien*, 1549. Erfurdt.

34. *Eyne Warhafftige erschreckliche und unerhorte neue Zeittung so im lande zu Ungern*, etc., 1550.

but the truth is that a sufficient garrison, composed of Spaniards and Knights of Malta, was left in it, and that the principal mosque was, on the 14th of September, consecrated to the worship of the true God. Dragut, with his galley-slaves, retreated to Gerbe, and the Christian armada, on its return to Sicily, was overtaken by a most violent storm, in which a number of galleys and four ships became the prey of the raging element."

The history is continued in the next and following years of the "Annali," but it is unnecessary to give further extracts, as the pamphlet which has given rise to their production is confined to the events of the year in which it was printed (1550). The subsequent part of the history (which is extremely interesting) will be found in two Spanish authors, Sandoval and Marmol, to whom I referred. Mr. Panizzi, however, says, that I am utterly mistaken. If it were worth while, he would produce the very Marmol and Sandoval whom I quote to prove that I am mistaken. Assertion is Mr. Panizzi's forte; it would puzzle him and all his staff to prove that there is the slightest mistake in what I have stated.

35. *Neue Zeitung von der Eroberung der Stadt Affrica*, etc., 1550. The tract about which so much appears in this letter.

38. *Neue Zeitung von der Turckischen Kriegerüstung in Ungern*.

When I received the proof of my first evidence I thought it but right to give the inquiry the advantage of my further research, and therefore I appended a note to the question 7278 and the answer, in which I had said that the three first words, *Neue Zeitung der*, should have been inserted, in the following words: "There has seldom been a case where the necessity and importance of a correct title in a catalogue were more strongly manifested than in the present. The question at what period and in what country of Europe were newspapers first introduced has not, as far as I am aware, received a satisfactory solution. More than half a century ago George Chalmers, in his 'Life of Ruddiman,' flattered himself that he had satisfactorily established the fact of their English origin, the date of 1588 (the period of the Spanish Armada) being his earliest instance. 'The volume, of which the above pamphlet on the *Town of Africa* forms one of forty-one articles, contains no less than nine of these *Neue Zeitung*, *Neue Zeitungen*, *Warhafftige Zeitungen*, of particular occurrences in different parts of the world, with the several dates of 1541, 1546, 1547, and 1550. If the Library Catalogue had been complete the head of *Zeitung* or *Zeitungen*, with the full titles of these nine articles, would have furnished excellent materials for a reversal of Mr. Chalmers's judgment; at all events, the *Town of Africa* would never have suggested what species of tract it was.—*Note by the Witness*." [I enclose you the proof itself, Mr. Urban, that you may see that I have not altered one word in the note.] To my great surprise, I received my proof back two days after, with another clean proof, and an intimation that the Commissioners would not admit of any matter being added to or inserted in a witness's evidence which had not been stated in their presence. I had no alternative but to submit, and corrected the fresh proof accordingly.

Mr. Watts's classification of the *four* classes of publications to which the term "newspaper" has been applied I consider to be perfectly well founded. But I really could not help feeling astonished when I came to read what he says of the museum being in possession of "some isolated pamphlets" of the *second* class, and found him mentioning only two—one of 1526 and another of 1554—and those as having been "purchased by Mr. Panizzi of Mr. Asher, of Berlin," in 1845. I entertain towards Mr. Watts no feelings save those of respect and regard, but his selection of examples, and the appearance of his letter at the time (May last) when the Report of the Commission of Inquiry was the subject of discussion in every literary circle, make his communication seem almost as if it had the special object of exalting Mr. Panizzi over his immediate predecessor. For, be it known, there is a manuscript note in the hand-

writing of Mr. Baber at the beginning of the volume, containing the tract relating to the *Town of Africa*, which indicates that it was bought of Payne and Foss for £1 1s. I forget if there is a date.* As Mr. B. quitted the museum in 1837, it is therefore certain that the volume in question was in the museum at least *eight years* before Mr. Panizzi so fortunately secured the "isolated pamphlets" in question. It is to be hoped that he did not pay more for them in proportion than his predecessor.

I consider these *Zeitungs* of extraordinary rarity. A *Neue Zeitung von Amerika* was sold in Messrs. Payne and Foss's last portion of stock, and, I believe, fetched between five and six pounds; it consisted of only four leaves. My impression, from what I have read and seen, now is that these "newspapers" are coeval with the Reformation of Luther, and that Germany is the land of their birth. The "Conversations Lexicon" (8th edition, 1837) says: "Similar reports (to the *Avisos* of Venice) upon important single transactions, partly translated from Italian sources, appeared in Germany in the sixteenth century as flying leaves (*flugblätter*) under the names of *Wahrafte Sendbriefe*, *Wahrhafte*, or *Neue Zeitung*, and proceeding from Augsburg, Vienna, Nuremberg, etc., without either imprint or number." The year 1612 is given as the date of the first *Zeitung* in consecutive numbers, and 1615 that of the commencement of the *Frankfurter Journal*.

J. G. COCHRANE.

Early English Newspapers.

[1773, p. 271.]

The enclosed curious historical detail of the rise and progress of newspapers in London, previous to the *Gazette*, is extracted from Anthony Wood's "Athenæ Oxonienses."

THERON.

Mercurius Rusticus, wrote by Bruno Ryves; which *Mercurius*, in number at least nineteen, commencing from the 22nd of August, 1642, came out in one sheet, sometimes in two, in quarto.

Mercurius Rusticus, the second part, in No. 5, giving an account of sacrileges in and upon several cathedrals.

That edition of them which came out in 1647 had more in it than that of 1646; however, Richard Royston, the bookseller, being minded to make another edition, followed only that which came out in 1646, so that the third edition of 1685 has less in it than that of 1647.

Mercurius Aulicus, wrote at Oxford by John Berkenhead. The first of them was published January 1st, 1642, and were carried on till about the end of 1645, after which time they were published but now

* The memorandum in question is in the following words: "1819. Payne and Foss, £1 1s.

and then ; they were printed weekly in one sheet, and sometimes more, in quarto.—‘Ath. Ox.,’ p. 640.

Mercurius Britannicus, communicating the affairs of Great Britain for the better information of the people, by Marchmount Needham.

These *Mercuries* began about the middle of August, 1643, and were carried on weekly, every Monday, in one sheet, to the latter end of 1646, or the beginning of 1647.

Mercurius Pragmaticus, by the same pen. There were two parts of them, and they came out weekly in one sheet of quarto. The former part commenced the 14th of September, 1647, and ended the 9th of January, 1648. The other commenced the 24th of April, 1649, but quickly ended. These were for the king.

Mercurius Politicus. These came out weekly, every Wednesday, in two sheets in quarto, commencing with the 9th of June, 1649, and ending with the 6th of June, 1656, at which time, being Thursday, he began again with No. 1, from Thursday, June 6th, to Thursday, June 13th, 1650. These were constantly carried on till the middle of April, 1660, when the author was prohibited by order of the Council of State ; by virtue of which order Henry Muddiman and Giles Dury were authorized to publish their intelligence every Monday and Thursday, under the titles of *Parliamentary Intelligencer* and *Mercurius Politicus*, which continued (Dury soon after giving over) till the middle of August, 1663 ; and then Roger l'Estrange published the intelligence twice every week, in 4to. sheets, under the titles of *The Public Intelligencer* and *The News*, the first of which came out the 31st of August, and the other the 3rd of September, 1663. These continued till the 29th of January, 1665, at which time L'Estrange desisted, because in November before were other newspapers published twice a week in half a sheet in folio. These were called the *Oxford Gazette*, and the first commenced the 7th of November, 1665, the king and queen with their courts being then at Oxon. These for a little while were written, I think, by Henry Muddiman. But when the said courts removed to London, they were entitled and called the *London Gazette* ; the first of which that were published there came forth on the 5th of February following, the king being then at Whitehall. Soon after Mr. Joseph Williamson, Under-Secretary of State, procured the writing of them for himself ; and thereupon employed Charles Perrott, A.M., Fellow of Oriel College, who had a good command of his pen, to do that office under him ; and so he did, though not constantly, till about 1671, after which time they were constantly written by under-secretaries, belonging to those that are principal, and do continue so to this day.—‘Ath. Ox.,’ vol. ii., p. 629. [See Note 29.]

[1783, *Part II.*, p. 1029.]

During the civil war several periodical papers were published by the contending parties, under the title of *Mercuries*. The *Mercurius Aulicus*, which was written by Sir John Berkenhead and Dr. Peter Heylyn on the part of the king, came out as early as the year 1642, and was continued for several years. On the side of the Parliament were published *Mercurius Rusticus*, *Mercurius Civicus* and *Mercurius Britannicus*. These also had a long run. There were two others, intituled *Mercurius Pragmaticus* and *Mercurius Melancholicus*, both of which first came out in 1647. How long they were continued I am not able to ascertain. I have some reason to suppose that these papers are scarce. There is a collection of them in the library of All Souls' College in Oxford, but whether it is a complete one I know not. I should therefore wish to be informed, Mr. Urban, by some one of your readers, in what library, either public or private, a perfect set is to be met with ; and who were, or are supposed to be, the authors of the several papers. The Parliament journal, intituled *Mercurius Britannicus*, was written by Marchmount Needham, of whom some memoirs would be acceptable to your constant reader,

B. R.

“*Mercurius Aulicus*.”

[1786, *Part I.*, p. 128.]

A correspondent wishes to be informed, by means of some of your numerous readers, whether a periodical work, intituled *Mercurius Aulicus*, published weekly during the civil wars by the Royalists, is to be met with ? It contains many curious and entertaining particulars relative to those troublesome times.

The inquirer is in possession of the second volume (a thick quarto), which begins January 6th, 1643. He has inspected many catalogues of books, but without success, from whence he supposes they were mostly destroyed by the Oliverian party.

R. G.

[1786, *Part I.*, p. 193.]

In the library of Corpus Christi College in Oxford, there is a large collection of the *Mercurius Aulicus*, probably containing all the numbers that were published ; and, I believe, also of its antagonist, the *Mercurius Rusticus*. It is very many years since I saw these volumes, and therefore I recollect little else of them but that they were numerous. Some Oxford friend will perhaps favour your readers with a more particular description of them ; and also with an account of what traces may remain, either in the books of the corporation, or those of particular colleges, relative to Queen Elizabeth's visits to that famous University in 1566 and 1592.—Yours, etc.,

P. H.

Newspapers in 1831.

[1831, *Part I.*, p. 120.]

Newspapers have been pronounced, by a distinguished political character, the "best possible public instructors." The correctness of this assertion, however, may well be doubted, when it is recollected that the capital of the best instructed (generally) country in Europe, Scotland, does not maintain a single daily journal, while, on the contrary, the metropolis of Ireland, the land unhappily so deeply sunk in ignorance and superstition, has to boast of several. We are told, too, that the inhabitants of Iceland are a remarkably well-informed people, yet I believe it does not support even one journal of any description; whilst in America, a country which has been appropriately said to be "rotten before it is ripe," they abound in such numbers as to outstrip calculation.

By the *Gentleman's Magazine* for 1731, it appears the number of newspapers then printed in England was forty, in America two; in England, by the same authority, the number has now increased to 100, and, according to the tables of M. Balbi, the periodical works of all descriptions now published in the United States only exceed 600! [See Note 30.]

Periodical Journals in 1832.

[1832, *Part II.*, pp. 631-632.]

	Population.	No. of Journals.
EUROPE	227,700,000	2,142
France	32,000,000	490
Paris	690,000	175
Lyons	146,000	13
Marseilles	116,000	6
British Islands	23,400,000	483
London	1,275,000	97
Dublin	227,000	28
Edinburgh	138,000	18
Glasgow	147,000	14
Manchester	134,000	12
Birmingham	107,000	9
Liverpool	119,000	9
Swiss Confederation	1,980,000	30
Geneva	25,000	4
Austria	32,000,000	80
Vienna	300,000	24
Milan	151,000	9
Prussia	12,464,000	288
Netherlands	6,143,000	150
Amsterdam	201,000	35
Brussels	100,000	33

	Population.	No. of Journals.
Antwerp - - - - -	66,000	6
Germanic Confederation - - - - -	13,600,000	305
Sweden and Norway - - - - -	3,866,000	82
Denmark - - - - -	1,950,000	80
Copenhagen - - - - -	109,000	6
Spain - - - - -	13,900,000	12
Madrid - - - - -	201,000	4
Portugal - - - - -	3,530,000	17
Lisbon - - - - -	260,000	12
Sardinia - - - - -	4,300,000	8
Turin - - - - -	114,000	3
Two Sicilies - - - - -	4,600,000	51
Naples - - - - -	364,000	3
Papal Territories - - - - -	2,590,000	6
Rome - - - - -	154,000	3
Russia and Poland - - - - -	56,515,000	84
Petersburg - - - - -	320,000	29
Warsaw - - - - -	126,000	13
Moscow - - - - -	250,000	17
Greece - - - - -	1,100,000	3
Napoli - - - - -	10,000	1
AMERICA - - - - -	39,300,000	978
United States - - - - -	11,600,000	840
New York - - - - -	169,000	30
Columbia - - - - -	3,000,000	20
Santa Fé - - - - -	30,000	4
Mexican Confederation - - - - -	7,500,000	28
Mexico - - - - -	180,000	7
Brazil - - - - -	5,000,000	8
Rio Janeiro - - - - -	140,000	3
English America - - - - -	2,290,000	30
Spanish America - - - - -	1,290,000	4
Dutch America - - - - -	114,000	2
French America - - - - -	240,000	3
Hayti - - - - -	950,000	5
ASIA - - - - -	390,000,000	27
Calcutta - - - - -	500,000	9
Surat - - - - -	450,000	1
Pekin - - - - -	1,300,000	1
OCEANIA - - - - -	20,000,000	9
Batavia - - - - -	46,000	2
Van Diemen's Land - - - - -	2,000	1
Otaheite - - - - -	7,000	1
AFRICA - - - - -	60,000,000	12
Cairo - - - - -	260,000	1

SUMMARY.						Population.	No. of Journals.
Europe -	-	-	-	-	-	227,700,000	2,142
America -	-	-	-	-	-	39,300,000	978
Asia -	-	-	-	-	-	390,000,000	27
Africa -	-	-	-	-	-	60,000,000	12
Oceania -	-	-	-	-	-	20,000,000	9
Total for the whole Globe -						737,000,000	3,168

In Asia there is one paper for every 14,000,000 ; in Africa, one for every 5,000,000 ; in Europe, one for every 106,000 ; in America, one for every 40,000 ; and precisely in the same ratio is the comparative progress of civilization in these different divisions of the earth.

Circulation of the London Journals in 1835.

[1835, *Part II.*, pp. 532-533.]

An official return has been published of the number of stamps issued for the use of the different journals of the Metropolis, from June 30, 1833, to June 30, 1835, distinguishing the issue of each half-year from the former period. At the head of the list, in point of numbers, stands the *Times* ; though there has been an evident falling-off in the extent of its circulation, during the four half-years which the return embraces. The next is the *Morning Herald* ; then comes the *Morning Chronicle*, which of late has greatly increased ; and after that the *Morning Advertiser*. The *Courier* and *Globe*, the two leading evening papers on the Liberal side, have, during the last two years, been regularly decreasing in circulation ; whilst, on the other hand, the *St. James's Chronicle* and the *Standard* have, during the same period, increased their yearly sale by upwards of 160,000 ; the whole number of these two papers annually printed (although the *St. James's Chronicle* is published only three times a week) exceeding the united circulation of the daily *Globe* and *Courier* by no less a number than 135,000. The *True Sun*, the organ of the Ultra-Radical and Republican Party, has fallen off from 319,000 to 229,000. The following alphabetical summary will, however, afford the best idea of the comparative circulation of the different journals of the Metropolis during the latter half-year of 1833 and the first half-year of 1835 ; though, when two or more papers are published by the same proprietor, the exact number for each cannot be distinguished :

Titles of Newspapers.	1833.	1835.
	July to Dec. inclusive.	Jan. to June inclusive.
Albion and Star (daily)-	114,000	130,000
Age -	308,000	275,000
Atlas -	65,000	60,000
Bell's Weekly Messenger -	293,000	308,500

Titles of Newspapers.	1833.		1835.	
	July to Dec. inclusive.		Jan. to June inclusive.	
Bell's New Weekly Messenger - - - -	118,000		133,000	
Bent's Literary Advertiser - - - -	4,650		7,000	
Courier (daily) - - - -	308,000		247,000	
County Chronicle ; County Herald - -	68,500		65,000	
Court Journal ; Naval and Military Gazette -	68,750		57,460	
Christian Advocate - - - -	32,700		47,100	
Cobbett's Political Register - - - -	31,350		28,250	
Circular to Bankers - - - -	6,000		7,000	
Course of the Exchange - - - -	3,120		3,120	
English Gentleman - - - -			7,000	
Examiner - - - -	98,590		91,300	
Financial and Commercial Record - -	1,920		1,968	
Globe and Traveller (daily) - - -	537,000		483,000	
General Advertiser for Town and Country -			56,000	
John Bull - - - -	124,500		128,090	
London Gazette - - - -	60,000		70,000	
London Mercantile Journal - - - -	10,905		8,350	
London Mercantile Prices Current - -	2,250		1,500	
London New Prices Current - - - -	6,901		35	
Literary Gazette - - - -	18,006		13,850	
Law Chronicle ; Law Gazette - - - -	3,150		2,800	
Morning Advertiser (daily) - - - -	610,000		642,250	
Morning Chronicle (daily); Evening Chronicle	772,219		953,500	
Morning Herald (daily); English Chronicle -	1,286,500		1,187,005	
Morning Post (daily) - - - -	318,500		367,000	
Mark Lane Express ; New Farmer's Journal -	31,970		33,600	
News - - - -	49,000		38,750	
Nicholson's Commercial Gazette - - -	18,050		23,500	
Observer ; Bell's Life in London - - -			452,125	
Old England ; United Service Gazette ; Surrey				
Standard - - - -	39,000		107,000	
Patriot - - - -	45,000		75,000	
Perry's Bankrupt and Insolvent Gazette -	7,155		6,955	
Public Ledger (daily) - - - -			68,500	
Record - - - -	121,000		128,000	
Racing Calendar - - - -	13,925		10,775	
St. James's Chronicle ; Standard (daily);				
London Packet ; London Weekly Journal	727,000		865,000	
Sun (daily) - - - -	289,000		395,000	
Sunday Times ; Essex and Herts Mercury -	181,000		200,000	
Sunday Herald and United Kingdom, etc. -	27,000		44,775	
Spectator ; Municipal Corporation Reformer -	49,500		63,000	
Satirist - - - -	62,500		83,000	

Titles of Newspapers.	1833.		1835.	
	July to Dec. inclusive.		Jan. to June inclusive.	
The Times (daily) ; Evening Mail - - - -	-	1,779,494	-	1,406,997
True Sun (daily) ; Weekly True Sun - - -	-	287,000	-	229,000
Universal Corn Reporter - - - - -	-	5,000	-	2,613
Watchman - - - - -	-	-	-	70,000
Weekly Dispatch - - - - -	-	740,642	-	815,000
Weekly (New) Dispatch and British Liberator	-	20,580	-	16,200
[See Note 31.]				

Origin, Antiquity, and First Use of Cards.

[1751, *2p.* 546-548.]

I lately spent an afternoon with some polite and sensible company, and the conversation being remarkably sprightly and entertaining, one of them, with an ironical sneer, proposed cards. This produced a general laugh, and cards became the prevailing topic for the remainder of the evening. Many severe things were said against them, and something offered in their defence.

After the company separated I went to bed. My mind was crowded with ideas, and in my sleep I was entertained with the following vision :

Methought I was in a large room, where a great number of gentlemen and ladies were about to sit down to cards, which were laid ready on several tables, when the first pack suddenly opened, and one of the cards flew round the table with a humming noise, and then, perching near the rest of the pack, and turning round on one end, the company, who, terrified and astonished, had fallen back into one circle, perceived it to be the ace of diamonds, which immediately addressed us in a low but clear musical voice as follows :

"Gentlemen and ladies, I am now permitted to speak in defence of myself, and these my much injured sisters" (at these words the whole pack stood up and displayed themselves), "who have been rendered subservient to the vilest purposes and treated with the greatest indignity. The studious and the learned avoid us, and the thoughtless and illiterate, however polite, are unworthy of our company. Know that we were originally fifty-two ladies, daughters of Nimrod, by four princesses of exquisite beauty, whose fathers he had conquered in war. Our mothers, who appeared in public only once in a revolution of the sun, lived in distinct apartments of one magnificent palace. The gardens were extensive, and comprised every beauty both of nature and art ; but these beauties could not divert the melancholy that possessed our dear mothers' breasts. They incessantly bewailed their fathers' deaths, and regretted the hour in which they reluctantly submitted to the embraces of the

tyrant. They died all within the compass of one moon, and were buried in a most magnificent sepulchre, which the king had built for himself and them in a spacious lawn, encompassed with a vast grove of cypresses and cedars intermixed, which had grown spontaneously from the time of the universal deluge. Nimrod perceived that we grew melancholy upon the death of our mothers, and in order to divert and entertain us he carried us to court. But before we quitted our retirement we made a solemn vow of perpetual virginity. It was soon remarked that, though we were a good deal unlike each other, yet every one of us had some particular resemblance of our several mothers, and a general likeness to our common father. All ceremonials we had settled among ourselves. We had agreed to take place in our own class according to the date of our birth. I was the eldest. We lived together in perfect harmony. The progeny of each mother, which was thirteen, presided in their turn. The elders of each race had great respect shown them, even when they did not preside, and the younger upon proper occasions, particularly when their eldest sister presided, enjoyed great privileges and power. But while we were yet in the bloom of life Nimrod, our father and protector, died, and his son Bel—by the Greeks called Belus—being then absent in the war against the King of Armenia and Scythia, the only war we think he waged, we were exposed to the rage of envy and disappointment. The ladies, whom we excelled in beauty, and the gentlemen, whose love we rejected, having discovered our vow of perpetual virginity, which in those early ages was a capital offence, we were condemned to die; but some indulgent power prevented the execution of sentence by changing us nearly into the form in which you now behold us. Our first substance, indeed, was of the bark of a tree of a very close texture, which grows common in that country. We were dipped in the river Bactrus, in which all who bathe entirely lose the power of speech for many ages, but have a quick perception of what afterwards befalls them. In this state we came into the hands of the great Zoroaster, that fountain of Eastern knowledge, who, in virtue of the fifty-two distinct powers with which we are endued, made us the instruments of a universal language. We were distinguished by our names, dresses, and external appearances, as you now see. The aces, which denote unity, have the supreme power; but in this dread subject I am forbidden to proceed. We were now touched only by the chaste bonds of wisdom, and communicated from Magi to Magi only the pure sentiments of devotion and the hallowed secrets of science. But Ninus invaded the sage Zoroaster, who, with all the Magi to whom the universal language had been communicated, was slain. We were found by an officer, who was seeking plunder in the palace of Zoroaster, encased in a box of pure gold. We were by this officer presented to the conqueror, who endeavoured in vain to

discover our use among the subjects of Zoroaster by the most dreadful threats and the most alluring promises.

"After we were brought to the capital of Ninus, then called by his own name, but in after-ages Nineveh, which he had made the seat of his empire instead of Babylon, all the Assyrian and Chaldean sages were summoned to find out the secret, but none succeeded, and Ninus, in the first rage of disappointment, condemned them all to death; but they were afterwards decimated by the intervention of Semiramis, who, notwithstanding what some ill-natured historians report, well deserved the ascendancy which she gained over the tyrant. After this we were carried, in different ages, to several courts of Asia and Africa. We were some time in the possession of Cleopatra, Queen of Egypt, a princess of vast attainments; but it was not above three Julian years before the battle near Actium that we fell into her hands, and she had then been long abandoned to sensuality, and had long desisted from the pursuit of knowledge. Cleopatra, therefore, did not discover our use, but only marked us with her name.

"A little before the empire of the great Aurelian in the West we were in the possession of a petty prince of Arabia Petraea, a descendant from Ishmael. He, finding upon us the name of Cleopatra, thought we should be an acceptable present to the illustrious Zenobia, who was descended from the ancient race of the Egyptian kings. Accordingly, to make his court to her, he sent us by a solemn embassy to Tadmor. We were received graciously by the Queen Zenobia, who was then the most learned princess in all the East, a great patroness of learned men, and in particular of the critic Longinus. She changed our receptacle, and, according to the then fashionable taste of the Palmyrenians, enclosed us in a box of the finest porphyry. She often perused us when she was alone, and once she produced us before Longinus and Paul of Samosata; but just when our hopes were highest and the important discovery was at hand, the queen was suddenly sent for by an express to withstand the forces of the great Aurelian, near Antioch. Before she left the city she religiously shut us up in the porphyry box, and deposited us in the great temple of Tadmor. Zenobia being defeated and carried captive to Rome, the city of Tadmor submitted to the conqueror; but some time afterwards it revolted, and, being again reduced by Aurelian, was plundered by the soldiery. The great temple in which we were deposited was demolished, and we continued under its ruins till an Arabian physician, who was by Aurelian permitted to dig for the discovery of learned curiosities, found us, and privately carried us off with the box in which we were enclosed. This person, after studying the use of us forty years in vain, died of grief, and in the dividend of his fortune we fell to the share of a pasha in the lesser Asia. Of him we were at length purchased at Aleppo by a

Frank méřchant, whose residence was at Smyrna. This man, whose pleasures were sordid, and whose thirst for gain was insatiable, in an age of the darkest ignorance and the grossest immorality, applied those powers and properties, which had illuminated the sage and disclosed the secrets of nature, to amuse the lazy and assist the vicious—in a word, with a diabolical subtlety, by which the views of wisdom are always perverted, he contrived the manner of using us that is now practised, and afterwards sold us, with his accursed invention, to a European factor, who for gain diffused our disgrace, to the waste of time and the bane of society. If, therefore, you have any regard for your own reputation, or any pity for the sufferings of beauty—if you reverence the dignity of science or desire the investigation of truth, desist from so shameful an abuse of the tablets of Zoroaster, which were once the daughters of Nimrod, and endeavour by the closest application to discover our true use. Let the value of the prize animate the search ; for what wonders may not be produced by the combination of fifty-two distinct powers, if by an alphabet in which there is not half the number the fleeting images of fancy become permanent and the secrets of cogitation visible.”

Thus spoke the ace of diamonds. The company stood aghast, the profound silence that ensued awakened me, and the vision disappeared.

J. M.

[1820, *Part II.*, pp. 326-327.]

The following account of the origin of playing-cards, translated from the French, may be worthy of a place in your magazine :

About the year 1390 cards were invented to divert Charles VI., then King of France, who was fallen into a melancholy disposition.

That they were not in use before appears highly probable. First : Because no cards are to be seen in any painting, sculpture, tapestry, etc., more ancient than the preceding period, but are represented in many works of ingenuity since that age.

Secondly : No prohibitions relative to cards, by the king's edicts, are mentioned, although some few years before a most severe one was published, forbidding by name all manner of sports and pastimes, in order that the subjects might exercise themselves in shooting with bows and arrows, and be in a condition to oppose the English. Now, it is to be presumed that so luring a game as cards would not have been omitted in the enumeration, had they been in use.

Thirdly : In all the ecclesiastical canons prior to the said time, there occurs no mention of cards, although twenty years after that date card-playing was interdicted the clergy by a Gallican synod. About the same time is found in the account-book of the king's cofferer the following charge, “Paid for a pack of painted leaves, bought for the king's amusement, three livres.” Printing and stamping being then

not discovered, the cards were painted, which made them so dear. Thence, in the above synodical canon, they are called "*pagillæ pictæ*," painted little leaves.

Fourthly : About thirty years after this came a severe edict against cards in France, and another by Emanuel, Duke of Savoy, only permitting the ladies this pastime *pro spinulis*, for pins and needles.

Of their Design.—The inventor proposed by the figures of the four suits, or colours, as the French call them, to represent the four states or classes of men in the kingdom.

By the Cæsars (hearts) are meant the Gens de Chœur, choir men, or ecclesiastics ; and therefore the Spaniards, who certainly received the use of cards from the French, have *copas* or chalices instead of hearts.

The nobility, or prime military part of the kingdom, are represented by the ends or points of lances or pikes, and our ignorance of the meaning or resemblance of the figure induced us to call them spades. The Spaniards have *espades* (swords) in lieu of pikes, which is of similar import.

By diamonds are designed the order of citizens, merchants and tradesmen, *carreaux* (square stone tiles or the like). The Spaniards have a coin, *dineros*, which answers to it, and the Dutch call the French word *carreaux*, *stieneen*, stones and diamonds from the form.

Treste, the trefoil leaf, or clover grass (corruptly called clubs), alludes to the husbandmen and peasants. How this suit came to be called clubs is not explained, unless, borrowing the game from the Spaniards, who have *bastos* (staves or clubs) instead of the trefoil, we gave the Spanish signification to the French figure.

The history of the four kings, which the French in drollery sometimes call the cards, is David, Alexander, Cæsar and Charles (which names were then, and still are, on the French cards). These respectable names represent the four celebrated monarchies of the Jews, Greeks, Romans and Franks under Charlemagne.

By the queens are intended Argine, Esther, Judith and Pallas (names retained in the French cards), typical of birth, piety, fortitude and wisdom, the qualifications residing in each person. Argine is an anagram for *regina*, queen by descent.

By the knaves were designed the servants to knights (for knave originally meant only servant ; and in an old translation of the Bible St. Paul is called the knave of Christ), but French pages and valets, now indiscriminately used by various orders of persons, were formerly only allowed to persons of quality, esquires (*escuiers*), shield or armour bearers.

Others fancy that the knights themselves were designed by those cards, because Hogier and Lahire, two names on the French cards, were famous knights at the time cards were supposed to be invented. [See Note 32.]

W. R.

Geographical and Political Cards.

[1814, *Part I.*, pp. 3-4.]

Having recently seen two packs of cards which appear to me curious specimens of the times of old, I am persuaded that a short description of each will not be unacceptable to your readers ; as the first exhibits a plan for uniting instruction with amusement, invented long before such contrivances are supposed to have been in use, and as the second discloses a singular method of exciting party zeal, practised on a very extraordinary occasion. These cards have long been preserved in the respectable family of the late Mr. Hodson, a gentleman farmer of Sussex.

The first pack bears the date 1590. The cards are charged with maps of the fifty-two counties of England and Wales, arranged in four series of thirteen each, distinguished by north, south, east and west. The counties follow in each division, according to their estimated magnitudes, No. 1 being the least. Within a square occupying the middle of each card is delineated the county ; the number is placed in a corner, both above and below ; in the other upper corner stands a compass, and in the lower one a scale of miles. Over the square and below it are four lines descriptive of the county. For example :

“Sussex the 10th of the South, hath miles
In Quantite sup^rficiall 900, in Circuite 172,
In Lengthe from Hamshire unto Kent 68,
In Bredth from Surrey to y^e Brittain Sea 25.”

“Sussex pleasaunt pastures and dow'es full of Sheep,
Store of Wood, Rivers, and Vaynes of Yron,
Having the Narrow Sea East, Hantshire West,
Surrey and Kent North, and the Britt. Sea South.”

As another instance :

“Cornwall the 8th of the South hath miles
In Quantite sup^rficiall 837, in Circuite 262,
In Lengthe from Denshire to the Brittain Sea 66,
In Bredth from the Seaverne to the Sea 40.”

“Cornwall y^e sea-coste full of tow'es well shipped,
Full of Mettal, especialli Tynne, which serveth all Europe ;
Having Denshire East, the Maine Sea West,
The Irishe Sea North, and the Brittain Sea South.”

There are with the pack eight additional cards ; but these are stated, in a little accompanying book, to be intended for ornamenting two boxes, that may be made to hold the cards themselves, and also some counters, which, however, are not preserved. One has a general map of England, another a portrait of Queen Elizabeth, a

third contains a plan of London, a fourth arms, etc. ; the two others are filled with short accounts of the history and constitution of the country.

The author, in his little book, which is very imperfect, pays many compliments to the inventor of common cards, declaring them to be excellent against melancholy cogitations, and for breeding contents in all necessities. He then goes on to say :

"Now in this latter age, wherein are so many new inventions, let this pass for one, as a necessary recreation, in a time of such troubles, having no leasure to spend any time vainelie ; but continually it behoveth us to search for knowledge, eve' in the least things, for that we remember our creation, redemption and sanctification. In the first, beholding the Omnipotence of God the Father in all his Works, thereby reverently to feare, honor and glorifie him ; in the second, his unspeakable mercy in redeeming us by the precious death of his deare Sonne, our Saviour Christ Jesus, from the thraldome of sinne, death and hell, thereby to love, beleieve and hope in him ; and by the third, these his gracious and infinite blessings, which yearly, daylie, howrely, and every minute we have, doe or shall receive, both in soule and body, through the Almighty Power of his Holy Spirite, to praise, give thanks, and rejoyce, onely and ever in so blessed a Trinity of power, mercy, and love, which in a most glorious Unity hath so blessed us with all his blessings, unto which Eternall God, I say, let us ever be giving of all thanks without ceasing. Amen."

The second pack is distinguished into the usual suits by a heart, a diamond, a club, or a spade, placed in one of the upper corners, numbers from one or ten, or the names of the court cards, occupying the other corner. The middle part of each card contains a print, representing some supposed scene in the popish plot ; at the foot is an explanation. Thus the ace of hearts has a table, surrounded by the Pope, some cardinals and bishops. Beneath the table is a fiend, and the explanation states, "The plot first hatcht at Rome by the Pope and cardinals, etc."

The deuce of hearts has—"Sir E. B. Godfree taking Dr. Oates his deposition."

The three of hearts—"Dr. Oates discovereth Garner in the lobby."

The four of hearts—"Coleman giving a guinea to incourage y^e 4 ruffians."

The five of hearts—"Dr. Oates receives letters from the Fathers, to carry beyond sea."

The whole suit of spades is given to the murder of Sir E. B. Godfree.

On the deuce of clubs is seen a town in flames, and underneath,

"London, remember
The 2nd of September. } 1666." [See Note 33.]

DAVIES GIDDY.

Historical Cards.

[1814, Part I., pp. 128-129.]

I also possess an old pack of political cards published, I suppose, about, or soon after, the Revolution, and which has probably been in the possession of my family from their publication; they are numbered 1 to 52, but 2 and 47 are lost. No. 1 is the knave of clubs, and represents the "Lord Chancellor (as he is mistakenly called) condemning Protestants in the West:" others represent the inscription taken from the Monument, Oates whipped from Aldgate to Tybourn, hanging Protestants in the West, two bishops and Judge Jenner speaking rudely to Dr. Huff (Hough), Magdalene College scholars turned out, Tryal of the seven bishops, the Popish midwife cutting her husband to pieces, Prince of Wales baptized, giving audience, Prince of Orange landing, Father Petre burning his papers, burning the Popish Chapel in Lincoln's Inn Fields, the Lord Mayor and Sheriffs waiting on the Prince at Windsor, Tyrconnel arming the Papists in Ireland, Lord Chancellor in the Tower, etc., etc. E.

[1814, Part I., pp. 128-129.]

The pleasing description communicated by Mr. Giddy (pp. 167-168) of two curious packs of cards, reminded me of having in my possession one on the plan of the second pack, distinguished, as that is, in the usual suits. It may not be unacceptable to your readers, if I concisely add another "specimen of the times." This engraved pack is illustrative of remarkable events in the reign of Queen Anne.

The ace of hearts represents "her Majesty proclaimed at Charing Cross, March 8th, 1701-2."

The five of hearts—"The Queen's arms, with the new motto *Semper Eadem*."

The nine of hearts—"Her Majesty touching for the evil." Her right hand is placed on the head of a little boy, who is kneeling before her. This, Mr. Urban, will bring to your recollection one head which, all must allow, dishonoured not the royal hand.

The eight of spades exhibits—"The dreadfull storme, November 26th, 1703."

The nine of spades—"The taking Gibraltar by Sir George Rook, 24th July, 1704."

The knaves in each suit are very appropriate:

The heart—"Admiral Bembo cowardly betrayed by some captains in his squadron."

The club—"The Duke of Bavaria traiterously declares for France, and seizes Ulme."

The diamond—"Captains Kerby and Wade shot to death on board of the *Bristol*, April 16th, 1703."

The spade—"Port St. Mary's plundered against the general's express command."

The remainder of the pack portrays, principally, the victories of the famous Duke of Marlborough.

On one card the name of the engraver appears—"R. Spofforth sculp."
G. W. L.

Origin of Whist.

[1789, *Part I.*, p. 190.]

From cricket to whist, otherwise whisk, another game supposed to have been invented by the English, is in these days no uncommon transition; and I offer the latter as a topic of discussion to your many ingenious correspondents, with the view of prompting them to ascertain which is the proper word; it being extremely mortifying that a game, which so much engrosses the attention of numberless polite assemblies, should not be correctly pronounced.

In the well-known passage of Swift, as cited by Mr. Barrington in his essay on card-playing (*"Archæol."* viii. 143), it is spelt whisk, and that is the reading of the word in my copy of the works of that humorous author. But Dr. Johnson, in his dictionary, though he quotes the same sentence, writes it whist, and says that whisk is a vulgar pronunciation. Whisk is manifestly far better adapted to hazard, as well as to unlimited loo, and many other games of cards, in which the largest stake can be more expeditiously swept or swabbered* off the table than it can at whist. This is, besides, a game that requires deliberation and silence, which is a word synonymous with whist. It is doubtless on this account that the ladies have almost universally, and with the utmost willingness, sent to Coventry the tattling and prattling game of quadrille; and that taciturnity which, when expedient and desirable, is their characteristic, is one of the circumstances that contributes to their excelling at whist.

Though Mr. Barrington admits that the word is commonly thus written, he repeatedly styles it whisk. Very great deference is due to this gentleman, both as a lawyer and an antiquary, in interpreting a modern Act of Parliament, and in illustrating the most ancient

* According to Mr. B., this game seems never to have been played upon principles till about fifty years ago, when it was much studied by a set of gentlemen who frequented the Crown coffee-house in Bedford Row. Before that time he thinks it was confined to the servants' hall with *all-fours* and *put*, being then played with what was called swabbers.—*Qu.* In what year did Swift publish his "Essay on the Fates of Clergymen"?* If many years previous to the time Mr. B. has specified, the probability is that it had been the amusement of persons of ranks superior to servants; an archbishop considering it to be pardonable in a clergyman to play now and then a sober game at whisk for pastime, though his Grace could not digest the wicked swabbers. Possibly it may be within the recollection of some of your ancient readers whether, whilst they were young academics, whist was one of the games played in the college halls and combination rooms during the Christmas holidays.

* Answ. In 1728.

statutes. But, on the point under inquiry, he will not, I trust, be hurt at an innuendo, that his opinion will not carry equal weight with that of Lord Chancellor Hoyle, who, in his admirable code and digest of laws, rules, and cases, uniformly terms it whist.

W. & D.

Quadrille.

[1787, *Part II.*, pp. 782-784.]

I have taken the liberty to enclose a few remarks on the invention of cards, the history of which I should be very glad to see farther elucidated by you or any of your correspondents. The enclosed paper will only furnish you with a few hints, and refers you to Menestrier's work. There is at present no copy of it in the Bodleian Library, and I have not now leisure to search the British Museum.

IGNOTUS AMICUS.

P.S.—I have never seen Menestrier's work, nor can I tell what the size of it is.—See art. Cartes in the Fr. Encyclop.

The French are said to have invented the game of quadrille by playing the game of ombre with four persons. This last game was the invention of the Spaniards; it was originally played by three persons, and was called hombre, which, in Spanish, signifies man, and as they said "Who is the man?" so we say, "Who is the ombre?" meaning the person who plays. We, as well as the French, pronounce the Spanish word wrongly, and write it so too.

Quadrille is a French word, signifying a set of four. In playing this game we make use both of French and Spanish words. The word *beast* is used in this game when but five tricks are gotten, whereas the proper number is six. In this case the stake which was played for is left on the table, and the player is obliged to pay as much as would have been received; from this forfeit the person is said to be *beasted*, a term borrowed from a Spanish word, which signifies to make a *beast* of, to treat as a *beast*—that is, to beat or make a joke of; and the *beast* meant is that animal which is so remarkable for its patience, which has been construed into native stupidity. When the player wins but four tricks, the opposite party wins the stake, and we say, "It is off the table"—to express which we make use of a French word sometimes, and say, "It is *codille*." This last word seems to be borrowed from the Spanish word *codillo*, a small elbow. Perhaps the idea was that the opposite party gave the unsuccessful player a little jog with the elbow, by way of laughing at the *beast*, by giving him a little elbow. The word *ace* is derived from the Spanish *az*. *Deuce* is from the French *deux*, two, or the Spanish *dôs*. *Trey*, from *trois*, French, or Spanish *três*. The *ace of spades* is called *spadille*, from the Spanish word *espadilla*, a short sword. The *ace of clubs* is called *basto*, from a Spanish word

bastone, a great club. The ace of diamonds or of hearts is called punto, from the word's signifying a spot (or point) in Spanish. The deuce in the black suit, or theseven in the red suit, when trump, is called manille. I suppose it is from a Spanish word, but what it means I cannot guess; at least, I cannot find what allusion it can have to any Spanish word. The word trump is derived from the French word *trionfe*, which signifies triumph. We call those counters, with which we play at quadrille, fish. I believe the proper way to write this word is "*fiche*," which means a counter to reckon with at cards. It has been said that the French word is derived from ours; but, as all the rest of the words are foreign, it is probable this is so too. Perhaps both the words in the two languages (fish and *fiche*) are derived from the Spanish word *ficar*, to play, to down stake; however, from the idea of fish, we call the little dish, in which we put the counters at this game, a pool; but the French never make the counters like fish, as we do. We have adopted the word *tenace* in playing at several games; it is generally pronounced *ten ace*, but perhaps wrongly, for it has no allusion to the word *ten*. "I have *ten ace*," is generally said; perhaps it would be more correct to say, "I have *you tenace*," that is, fast or sure. For example: At quadrille, if I have spadille and basto, and you have manille and punto, if you are to play first you will lose both. So at whist: If I have ace and queen, and you have king and knave, if you play first you will lose both. It has been supposed the expression "I have *ten ace*" is a corruption of *queen ace*; perhaps it is borrowed from the Spanish words *ten az*, or hold, keep in the ace, the article being dropped through haste.

The game of whist is supposed to have been invented by the English, and has its name from the silence which it requires. The word whist is used for silent in old English writers.

Some of the suits of cards, representing different things in different countries, are expressed differently. Thus, what we call clubs the Spaniards call by a word which signifies the same thing. The French call this suit *tréfle*, and the Dutch call it *klaver*, because the suit represents to them trefoil or clover-grass. I suppose this suit represents the peasants.

The Spaniards call the suit of diamonds *oro*, because to them it represents pieces of gold. The French call the suit *carreaux*; that is, squares. This suit represents the merchants and traders.

The suit of spades in French is called *piques*, meaning pikes or halberts. In Spanish the suit is called *espadillas*, which means short swords. This suit represents the military and nobility.

The suit of hearts in Spanish was once called *copas*, because it represented a sacred chalice, on which was engraven a heart. It alluded to the sacramental cup,* and represented the ecclesiastical order. In French the word conveys the same idea as with us.

* This I doubt—where I have seen this remarked I forget. The four suits are

Menestrier, in his "*Bibliothèque curieuse et instructive*," says Lahire was the inventor of cards, about the year 1392; and that the name of Lahire is found at the bottom of some old French cards; that Hector, a Dane, a hero of some of the old romances, is represented; and Oger, the Dane. (V. Oger in *Collier's Dictionary*, Supplement, who is called Ogier in the *French Encyclopedie*, art. *Cartes*). These are two valets, which we call a knave, a word which formerly meant a servant or slave. See Barbeyrac, "*Traité des Jeux*," Amst. 1709.

One Rowley printed some cards with a printed account full of mistakes.

Tarocchi Cards.

[1849, *Part I.*, pp. 491-493.]

Some remarkable Italian cards, of the kind called Tarocchi, having been kindly placed before us, we are induced to make a further extract from the work by Mr. Chatto reviewed in our last magazine, relating to that description of "*Cartes à jouer*" (as the French term them), which we passed over with a bare allusion in p. 362, from the failure of our space.

"From a passage from Raphael Volaterranus ('*R. Maphei Volaterrani Commentaria Urbana*,' 1506) it would appear that Tarocchi cards, properly so called, were not invented till towards the close of the fifteenth century; and from the same author we learn that a pack of such cards consisted of the four suits of common cards, together with twenty-two symbolical figures. Tarocchi cards, called Tarots by the French, are still used in several parts of France, Germany, and Italy; and an account of the manner of playing the game is to be found in the edition of the '*Académie des Jeux*,' published by Corbet, Paris, 1814.

* * * * *

"A pack of Tarots, as at present used in France, corresponds in every particular with those called Tarocchi by writers of the sixteenth century. It consists of seventy-eight cards; that is, of four suits of numeral cards and twenty-two emblematic cards, called Atous. The marks of the suits are usually swords, cups, batons, and money; and each suit consists of fourteen cards, ten of which are 'pips,' or low cards, and the other four are coat cards; namely, King, Queen, Chevalier, and Valet. Of the Atous, twenty-one are numbered consecutively from 1 to 21; that which is not numbered is called Fou, the Clown or Buffoon,—and in playing the game is usually designated 'Mat.' The Fou has of itself no positive value, but augments

supposed to represent the four great empires. The King of Hearts, the Emperor of —; the King of Diamonds, the Emperor of —; the King of Clubs, the Emperor of —; the King of Spades, the Emperor of —. The four Queens—.

that of any of the other Atous to which it may be joined. The other Atous are numbered and named as follows :*

- " 1. The Bateleur, or Juggler ; called also Pagad.
- " 2. Juno.
- " 3. The Empress.
- " 4. The Emperor.
- " 5. Jupiter.
- " 6. L'Amoureux.
- " 7. The Chariot.
- " 8. Justice.
- " 9. The Capuchin, called also the Hermit.
- " 10. The Wheel of Fortune.
- " 11. Fortitude.
- " 12. Le Pendu, a man suspended, head downwards, by one leg.
- " 13. Death.
- " 14. Temperance.
- " 15. The Devil.
- " 16. The Maison-Dieu, or Hospital,† a tower struck by lightning.
- " 17. The Stars.
- " 18. The Moon.
- " 19. The Sun.
- " 20. The Last Judgment.
- " 21. The End of the World.

"Of these the first five are called Petits Atous and the last five Grands Atous. Seven cards are also especially distinguished as Tarots, or Atous-Tarots ; these are, the End of the World, the Buffoon, the Bateleur, and the four Kings."

* * * * *

"The earliest known specimens of what are called Tarocchi cards are those preserved in the Bibliothèque du Roi at Paris, and which are supposed by Mons. Duchesne to have formed a portion of one of the three packs painted for the amusement of Charles VI. in 1393. . . There are seventeen of them, and there can scarcely be a doubt of their having formed part of a set of what are called Tarocchi cards, which, when complete, consisted of fifty. They are painted on paper, in the manner of illuminations in old manuscripts, on a gold ground, which is in other parts marked with ornamental lines, formed by means of points slightly pricked into the composition upon which the gilding is laid. They are surrounded by a border of silver gilding, in which is also seen an ornament, formed in the same manner, by means of points, representing a kind of scroll

* A modern set is engraved in Singer's "Researches," at p. 284.

† We think that the term "Maison-Dieu" must have been here adopted in some sense different to "hospital." Possibly one or other of the two words is corrupted. In a modern pack manufactured at Brussels, and inscribed "Cartes des Suisses," seen by Mr. Chatto (p. 16), No. 16 shows a tree struck by lightning instead of a tower, and is inscribed "La Foudre."

or twisted riband. Some parts of the embroidery on the vestments of the different figures are heightened with gold, while the weapons and armour are covered with silver, which, like that on the borders, has for the most part become oxydized through time. There is no inscription, letter, nor number, to indicate the manner in which they were to be arranged. Mons. Leber ('*Etudes Historiques sur les Cartes à jouer*,' 1842) agrees with Mons. Duchesne ('*Observations sur les Cartes à jouer*,' 1836) in ascribing them to a French artist of the time of Charles VI., and even seems inclined to conclude that they might have been intended for the amusement of that lunatic king. Looking at these cards, however, as they appear in the facsimiles published by the Société des Bibliophiles Français, I should rather take them to be the work of an Italian artist, and be inclined to conclude, as well from the general style of the drawing as from the costume, that they were not of an earlier date than 1425.

"The following is Mons. Duchesne's enumeration of the seventeen cards which he supposes to have been executed by Gringonneur; the names in capitals are those which occur in a series of so-called Italian Tarocchi cards,* with which he considers them to correspond:

"1. *Le Fou*—the Buffoon. This figure is found in the Tarots of the present day, and is perhaps the same character as that which in the series of old Italian engravings, called Tarocchi cards, is inscribed MISERO I.

* This is a set of no less than fifty engravings, clearly corresponding in some instances to the Tarocchi cards (though not in every instance suggested by Mons. Duchesne), but which it is difficult to suppose were intended to be played with, as their number does not agree with that used in any known game. They are divided into five classes, marked by the five first letters of the alphabet, taken backwards, as follows:

Class E. The Conditions of Life.—Misero i. Fameio ii. Artixan iii. Merchadante iiiii. Zintilomo v. Chavalier vi. Doxe vii. Re viiii. Imperator viiii. Papa x.

Class D. The Muses.—Caliope xi. Urania xii. Terpsicore xiii. Erato xiiii. Polimnio xv. Talia xvi. Melpomene xvii. Euterpe xviii. Clio xviiii. Apollo xx.

Class C. The Sciences.—Grammatica xxi. Loica xxii. Rhetorica xxiii. Geometria xxiiii. Arithmeticha xxv. Musicha xxvi. Poesia xxvii. Filosofia xxviii. Astrologia xxxviii. [in error for xxviii.] Theologia xxx.

Class B. The Virtues.—Iliaco xxxi. Chronico xxxii. Cosmico xxxiii. Temperancia xxxiiii. Prvdencia xxxv. Forteza xxxvi. Justicia xxxvii. Charita xxxviii. Speranza xxxviii. Fide xxx.

Class A. The Celestial System.—Luna xxxxi. Mercurio xxxxi. Venus xxxxi. Sol xxxxi. Marte xxxv. Jupiter xxxvi. Saturno xxxvii. Octava Spera xxxviii. Primo Mobile xxxviii. Prima Causa xxx.

These engravings are from copperplates, and of the Venetian school, though the artist is unknown. Besides the original set, there is one of somewhat inferior copies. The British Museum possesses all the originals, and a set of the copies, wanting five. Facsimiles of two—Papa x. and Rhetorica xxiii.—are given by Singer in his "*Researches into the History of Playing Cards*." The whole are copied in the collection of the "*Bibliophiles Français*."

- "2. L'Ecuyer—the Squire. CHEVALIER VI.
 "3. L'Empereur—the Emperor. IMPERATOR VIII.
 "4. Le Pape—the Pope. PAPA X.
 "5. Les Amoureux—the Lovers. APOLLO XX.
 "6. La Fortune—Fortune. ASTROLOGIA XXXVIII. [So numbered erroneously for XXVIII.]
 "7. La Temperance—Temperance. TEMPERANCIA XXXIII.
 "8. La Force—Fortitude. FORTEZA XXXVI.
 "9. La Justice—Justice. JUSTICIA XXXVII.
 "10. La Lune—the Moon. LUNA XXXI.
 "11. Le Soleil—the Sun. SOL XXXIII.
 "12. Le Char—the Chariot. The subject here is a figure in armour, standing on a kind of triumphal car, and having in his right hand a battle-axe. Mons. Duchesne says that this subject corresponds with MARTE XXXV.

"13. L'Ermite—the Hermit. This figure is supposed to correspond with that named SATURNO XXXVII.

"The four following subjects have no corresponding figures in the series of old Italian engravings, supposed by Mons. Duchesne and others to be Tarocchi cards; they are, however, to be found among the Atous of the modern game of Tarots.

"15. Le Pendu—a man hanging from one leg, head downwards.

"16. La Mort—Death.

"17. La Maison-Dieu—the Hospital. A tower struck by lightning.

"17. Le Jugement dernier—the Last Judgment. These seventeen subjects, copied in lithography and carefully coloured by hand after the original drawings, are given in the 'Jeux de Cartes Tarots et de Cartes Numerales, published by the Société des Bibliophiles Français, 1844.' [Two of them, La Justice and La Lune, are copied in outline in Mr. Chatto's volume.]

We have thus extracted, in a somewhat compressed form, Mr. Chatto's description of all the ancient varieties of Tarocchi that he appears to have met with, and the rather because in the few cards placed before us there are some remarkable variations from any hitherto mentioned.

These cards are nineteen in number, thirteen being of the ordinary suits and six Tarocchi. They are considerably larger than our own cards, measuring 5 inches in length by $2\frac{3}{4}$ inches in width. Of the suits there are:

Spade, 6, 9.

Coppe, 3.

Bastoni, 2, 3, 4, 5, 6, 7, 8, 10. The 2 and 3 bear the letters I. A., being the initials of the maker's name.

Danari, 6, 10. These represent some of the real coins of the period, among others an English rose-noble.

The six tarocchi have their entire surface occupied by pictures, printed from wood-blocks, and painted (by means of stencils) in various colours. They have no names inscribed; but, taking them in the order of the numerals which they bear, the designs may be thus specified:

I. Time or Saturn, carrying a naked man by the hair of his head over mountains. This may be supposed to be *Le Pendu* of the modern tarocchi, in which the man is hung by one foot, a design of which Mr. Chatto gives no explanation, excepting some absurd conjectures of Mons. Court de Gebelin, which are not worth transcribing.

XIII. A winged and hooped devil, marching in the attitude of an heraldic lion rampant. *Il Diavolo* is one of the usual modern tarocchi.

XIII. A naked figure walking over a mound, or figure of the world, which is banded and ensigned with a cross (as in the regalia of emperors and kings). She holds at her back a red sail, and at the side are clouds and various puffing heads representing the winds. This is evidently meant for *Fortune*; which in the ancient French set attributed to Gringonneur is represented as "standing on a circle which represents the world, and holding a globe in one hand, and in the other a sceptre" (Chatto, p. 197). But in the modern tarots the design adopted for this card is the old emblematic representation of the *Wheel of Fortune*, with four human figures,—the aspirant, the rising, the prosperous (on its summit), and the falling.*

XVIII. Justice, standing, a helmet on her head, a balance in her left hand. This emblematic figure occurs in the oldest tarocchi, and is retained in the modern tarots.

XX. A stooping old man, with a long beard, walking with a staff as high as himself. This no doubt is *L'Ermite* of the ancient tarots, still represented by the hermit, also called the *Capuchin*.

Such are a few tarocchi of this hitherto undescribed pack which have been submitted to our notice; and, if we judge correctly of their antiquity, it is probably not less than two centuries and a half, possibly rather more.

Thomas Lodge's Works.

[1850, *Part II.*, pp. 605-611.]

1. A Defence of Stage Plays; in answer to Stephen Gosson's "School of Abuse." 8vo.

Gosson's "School of Abuse" came out in 1579, and Lodge, then a writer for the stage, and perhaps an actor also, immediately prepared a reply to Gosson. This reply must have been printed in 1580, but it was suppressed, as Lodge himself tells us, by authority. Never-

* In the *Gentleman's Magazine* for August, 1840, is an engraving of a very early painting of this design, discovered in the choir of Rochester Cathedral.

theless, two mutilated copies have come down to us, and one, if not both, are in the library of the late Mr. Miller.

2. An Alarum against Usurers, containing tryed Experiences against Worldly Abuses, etc. Hereunto are annexed the delectable Historic of Forbonius and Prisceria, with the lamentable Complaint of Truth, over England. Written by Thomas Lodge, of Lincolnes Inne, Gentleman, etc., London, 1584. 4to.

There was, therefore, so far as we know, an interval of four years between Lodge's Reply to Gosson and the publication of the Alarum against Usurers; and in this interval Lodge (perhaps to avoid the abuse of Gosson that he was "a vagrant person") procured himself to be entered of an Inn of Court. Lowndes (Bibl. Man. 1149) miscalls the tale introduced by Lodge "The Historie of Tribonius and Prisæria." There is a copy of this rare work among Tanner's books at Oxford.

3. Scillaes Metamorphosis, enterlaced with the unfortunate Love of Glaucus. Whereunto is annexed the delectable Discourse of the Discontented Satyre, etc. By Thomas Lodge, of Lincolnes Inn, Gentleman. London, 1589. 4to.

Here again is a considerable interval between Lodge's last extant work and the present, and possibly at this time he was studying a profession which he subsequently abandoned. This collection of poems was reprinted in 1819, but with some melancholy misprints for which the typographer must be responsible, as the competence of the editor is undoubted. Lowndes gives the date of the original appearance of the work 1610; but that was only a re-issue of some old copies with a new title-page, when it was called "A most pleasant Historie of Glaucus and Scilla. With many excellent Poems and delectable Sonnets." A copy is in the possession of the writer.

4. Rosalynde, Euphues Golden Legacie; found, after his death, in his cell at Silixedra. Bequeathed to Philautus sonnes noursed up with their father in England. Fetcht from the Canaries. By T. L., Gent. London, imprinted by Thomas Orwin, for T. G. and John Busbie, 1590. 4to.

This title is given at full length, because, when the writer of this article re-printed it, in 1841, as the original novel upon which Shakespeare founded his "Winter's Tale," he could only procure a copy of the second edition of 1592. Lodge, previous to 1590, had been a voyage with Capt. Clarke to the Terceras and Canaries, as he informs Lord Hunsdon in the dedication, and had written "Rosalynde" on the passage. Here also we learn that Lodge had been at the University of Oxford with the two sons of Lord Hunsdon, Edmund and Robert Carew, under the tuition of Sir Edward Hoby. Lowndes committed a gross error in stating that there was an edition of "Rosalynde" in 1581; but not so gross that it did not deceive some who ought to have known a great deal better. Mr. Heber had

an imperfect copy of the first edition, the second is at Oxford, and the writer possesses the third, "Printed by N. Lyng for T. Gubbins. 1598."

5. The famous, true, and historicall Life of Robert, second Duke of Normandy, surnamed for his monstrous birth and behaviour Robin the Divell. Wherein is contained his dissolute life in his youth, his devout reconciliation, and vertues in his age. Interlaced with many straunge and miraculous adventures. Wherein are both causes of profite and many conceits of pleasure. By T. L., G. Imprinted at London for N. L. and John Busbie, and are to be sold at the west dore of Paules, 1591. 4to.

As this work by Lodge is not included in any list of his productions, we have quoted the title at full length. The date of the dedication to M. Thomas Smith is "From my Chamber 2 Maij 1591." Rawlinson's Catalogue places it under the year 1599, but it is, most probably, a misprint. It consists of prose and verse, and only a single copy appears to be known, which, formerly was the property of Heber. Into whose hands it afterwards went the writer does not know.

6. Catharos. Diogenes in his Singularities, etc. Christened by him, A Nettle for Nice Noses. By T. L., of Lincolns Inn, Gent. London, 1591. 4to.

This prose tract is dedicated by the stationer to Sir John Hart, and it seems likely that it was published during the absence of Lodge on a voyage which he took with Cavendish. Busbie calls Lodge his "dear friend," but does not say that he was absent from England. The British Museum contains a copy of this performance; another is in the library of Lord Ellesmere; and the writer has a third.

7. Euphues Shadow, the Battaile of the Sences. Wherein youthfull folly is set downe in his right figure, and vaine fancies are prooved to produce many offences. Hereunto is annexed the Deafe man's Dialogue, contayning Philamis Athanatos: fit for all sortes to peruse, and the better sorte to practise. By T. L., Gent. London, Printed by Abell Jeffes for John Busbie, etc., 1592. 4to.

Only two copies of this tract are known, one of which is in the British Museum, and the other in Scotland. It is dedicated to Lord Fitzwaters, on behalf of his "absent friend, M. Thomas Lodge," by "Rob. Greene, Norfolciensis," who states that the author had "gone to sea with Mayster Candish." The style is very like that of Greene, and it is by no means certain that he did not write it, and publish it in Lodge's name. It contains only four pieces in verse, of unusually moderate pretensions, and inferior to the general style of Lodge.

8. Phillis: Honoured with Pastorall Sonnets, Elegies, and amorous delights. Whereunto is annexed the Tragical Complaynt of Elstred, etc. At London, printed for John Busbie, etc., 1593. 4to.

Lodge's name does not appear upon the title-page, but is subjoined at length to the dedication to the Countess of Shrewsbury

Several pieces were transferred from this work to the "Phoenix Nest," printed in the same year; and to "England's Helicon," which first came out in 1600, 4to., and again in 1614, 8vo.. To one of them, in the latter, the initials of Sir Edward Dyer are appended, as if it were by him; the proper initials are given to the Poems of Lodge in the "Phoenix Nest." "Phillis" and "Elstred" are both in the style of Samuel Daniel, to whose high praise Lodge dedicates a stanza. Mr. Miller's library contains the only copy of this work the writer ever saw.

9. The Life and Death of William Longbeard, the most famous and witty English traitor, borne in the city of London. Accompanied with manye other most pleasant and prettie histories. By T. L., of Lincoln's Inne, Gent. *Et nugæ seria ducunt.* Printed at London, by Rychard Yardley, and Peter Short, etc., 1593. 4to.

Lodge here returns to his legal addition as of Lincoln's Inn, which he had dropped since his "Catharos" of 1591, because, perhaps, he had taken to foreign adventures with Clarke and Cavendish. This tract (in the writer's possession) is, perhaps, unique. It is dedicated by Tho. Lodge to Sir W. Webb, as "the very patterne and true Mccenas of vertue." The "many pretty histories" are twelve in number, and begin with an account of "famous pirates." Poetry and prose are interspersed.

10. The Wounds of Civill War. Lively set forth in the true Tragedies of Marius and Scilla, etc. Written by Thomas Lodge, Gent., etc. London, 1594. 4to.

This dramatic performance, which was doubtless written before 1589, was acted by a company under the management of Philip Henslowe, although it is not mentioned in his "Diary," printed by the Shakespeare Society. The tragedy is reprinted in the last edit. of Dodsley's Old Plays, vol. viii. Various copies of the original edition are extant, one of which belongs to the writer.

11. A Looking Glasse for London and England. Made by Thomas Lodge, Gentleman, and Robert Greene, etc. London, 1594. 4to.

A drama, the title of which is inserted in Henslowe's Diary, pp. 23, 25, 28, as "the Looking Glasse," under the year 1591. The only known copy of the first edition is in the library of the Duke of Devonshire: it was reprinted by the Rev. Mr. Dyce, in Greene's Works, i. 55. There are old re-impressions of it in 1598, 1602, and 1617, which are not uncommon. Lowndes gives it twice over, as if separate productions, under 1590 and 1594.

12. A Fig for Momus: containing pleasant varietie, included in Satyres, Eclogues, and Epistles. By T. L., of Lincolnes Inne, Gent., etc. London, 1595. 4to.

The excellent satires in this work give Lodge the priority in time, although not in merit, to Bishop Hall—both, however, as satirists having been preceded by Dr. Donne, who was himself preceded by

Sir T. Wyat, who wrote "satires" thirty or forty years earlier. Gascoigne comes between Wyat and Donne. This collection of poems of various kinds, by Lodge, was reprinted at the Auchinleck Press in 1817, but most defectively. Old impressions are not very uncommon; Mr. Miller had one.

13. *The Divell Conjured.* London, 1596. 4to.

This tract has the initials T. L. to the dedication and address to the Reader, and may, therefore, though, perhaps, with some hesitation, be assigned to Lodge. It is mainly devoted to prose discussions on alchymy and magic, topics touched upon by Lodge in verse in his "Fig for Momus." It is wholly prose.

14. *Wit's miserie and the World's Madness, discovering the Divels Incarnat of this Age.* London, 1596. 4to.

One of the rarest of Lodge's pieces, and certainly not one of the best. He should seem to have been driven to considerable shifts about this time, and four of his most hasty performances bear date in 1596. This has no sign of authorship on the title-page; but the dedication to three brothers, Hare, has Lodge's initials, and the internal evidence is strong in his favour. Lodge dates "in haste from my house at Low Laiton, this 5 of November, 1595;" whither, perhaps, he had gone to study medicine, and supported himself by his pen; not long afterwards he took up the profession of physic, and continued to practise it till his death.

15. *A Margarite of America.* By T. Lodge. Printed for John Busbie, etc., 1596. 4to.

A translation avowedly from the Spanish, and made, as Lodge states, four years before, when he was "at sea with M. Candish, in passing through the Straits of Magellan." It was printed, as Lodge tells us, in his absence, and the dedication is dated 4th May, 1596. Among the prose are inserted a good many poems of various kinds and in different measures, which were extracted and reprinted in 1819. Two copies are in the British Museum.

16. *Prosopopeia*, containing the Teares of the holy, blessed, and sanctified Marie, the Mother of God, etc. London, printed for E. White, 1596. 8vo.

This is a production that has hitherto escaped the notice of bibliographers, and the only copy of it the writer has ever seen is in the Library at Lambeth Palace. Attention was first directed to it in "The Shakespeare Society's Papers," vol. ii., p. 156. The dedication signed T. L. is to the Dowager Countess of Derby (Lodge addressed his "Fig for Momus" to her son in the preceding year), and to the Countess of Cumberland. The whole is prose, and is written in a repentant strain, something like that of Thomas Nash in his "Christ's Tears over Jerusalem," 1593.

This is the last we hear of Lodge as a miscellaneous author, excepting that he published a translation of Josephus, in 1602, and,

as already observed, a translation of Seneca, in 1614. He seems to have, otherwise, devoted himself entirely to medicine, in which he had considerable success. By way of introducing himself to the profession he printed a "Treatise of the Plague," in 1603; and the writer is in possession of a MS. with an autograph dedication to the Countess of Arundell, under the title, not of "The Poor Man's Legacie," as it is called by Lowndes and others, but of "The Poor Man's Talent." The body of the work was written by some scribe, but it is throughout corrected in the handwriting of the author, and it was sold with the books of the old Duke of Norfolk.

Having thus compiled, for the first time with any degree of accuracy, what I take to be a complete catalogue of the various works of Thomas Lodge, it is not my intention to go at all systematically through them, but to supply such specimens of his style, in prose and verse, as will enable readers to judge fairly of the merits of an author who has hitherto been much neglected, although the inventor of a story of which our great dramatist availed himself in a manner and to an extent which has no parallel in reference to any other of Shakespeare's plays. Upon this point we shall not here enlarge, because it has already been sufficiently discussed, and because the novel of "Rosalynde" has been not long since reprinted in its entirety.

For the same reason we shall pass over the two dramatic works of Lodge: they are now accessible to everybody who is interested in the history and progress of our early stage; but we may be allowed to remark that they merit peculiar attention, not merely because they are among our very oldest specimens of blank-verse, but because there is every ground for believing that, although not printed until 1594, they were written and acted before 1589, which may be supposed to be at least seven years anterior to the date when Shakespeare joined a theatrical company in London. Lodge himself tells us that he had relinquished dramatic composition, in a remarkable stanza at the very close of one of his earliest productions (1589). He is speaking of the departure of Glaucus, after he and the author had been conferring together:

At last he left me where at first he found me,
 Willing me let the world and ladies know
 Of Scilla's pride; and then by oath he bound me
To write no more of that whence shame doth grow,
Or tie my pen to penny-knaves delight,
 But live with fame, and so for fame to write.

Shame grew, as Shakespeare and various others acknowledged, from the writing of stage-plays, and from connection with theatres; but, as if to render the matter perfectly intelligible and unmistakable, Lodge adverts, with some scorn, to the sort of audiences whose taste he was compelled, as a dramatist, to please, terming them

"penny-knaves," in reference to the small sum at which the lower orders were then admitted into playhouses. This is a curious point as regards the biography of Lodge; so far as we know he kept his word, and never again put his pen to paper for the purpose of giving "penny-knaves delight." We are not sure how far this determination may have been contributed to by want of success on the stage; for, assuredly, Lodge's talents were not of a dramatic kind: he was a lyrical, pastoral, and satirical poet of great variety and excellence, but, at the same time, without any very powerful imagination, or striking originality; and the two plays in which he was concerned, and especially that which he wrote without the aid of Robert Greene, want ease and vigour in the versification, while the plots move with tedious weight and solemnity.

We are, therefore, not much surprised by his renouncing the stage, as an author, in 1589; and we see that so early as 1584 he had entered himself of Lincoln's Inn. We may confidently conclude, therefore, that, at that date, he had entirely abandoned the boards, at least as a performer. That he had been an actor depends upon the assertion of Stephen Gosson, his adversary; and, although Lodge does not in terms deny it, he says enough in the prefatory matter to his "*Alarum against Usurers*" to enable us to understand quite clearly, that he wanted as much as possible, and as soon as possible, to get rid of the imputation.*

With respect to the poem of "*Scilla's Metamorphosis*," from which we quoted the passage relating to Lodge and his anti-theatrical resolution, it will be seen that it is in precisely the same form of stanza as Shakespeare's "*Venus and Adonis*," which, though probably written before its author quitted Stratford, was not published until he had been in London, perhaps, five or six years. A writer in vol. iii. of "*The Shakespeare Society's Papers*" wishes to establish that Lodge, having seen Shakespeare's poem in MS., anterior to 1589, wrote "*Scilla's Metamorphosis*" in express imitation of it; but it seems, at least, as likely that Shakespeare, having read Lodge's poem in print, in 1589, took his subject from the following three stanzas, which occur near the beginning of it:

He that hath seen the sweet Arcadian boy
Wiping the purple from his forced wound,
His pretty tears betokening his annoy,
His sighs, his cries, his falling to the ground,
The echoes ringing from the rocks his fall,
The trees with tears reporting of his thrall;

* Lodge claimed to be of a good family, and was, in all probability, nearly related to Sir Thomas Lodge, upon the death of whose wife, called "Lady Anne Lodge," he wrote an epitaph, which was entered for publication on December 23, 1579. See Extracts from the Registers of the Stationers' Company (published by the Shakespeare Society), vol. ii., p. 104.

And Venus, starting at her love-mate's cry,
 Forcing her birds to haste her chariot on,
 And, full of grief, at last with piteous eye
 Seen where, all pale with death, he lay alone ;
 Whose beauty quail'd, as wont the lilies droop
 When wasteful winter winds do make them stoop :

Her dainty hand address'd to daw her dear,
 Her roseal lip allied to his pale cheek,
 Her sighs, and then her looks of heavy cheer,
 Her bitter threats, and then her passions meek ;
 How on the senseless corse she lay a-crying,
 As if the boy were then but new a-dying.

(Sign. A 3 b.)

We feel a strong belief that Shakespeare had written his "Venus and Adonis" three or four years before the appearance of Lodge's "Scilla's Metamorphosis," but certainly such a passage as the above, in the very stanza our great dramatist employed, and on the very subject of his poem, may warrant an opinion that the work published in 1593 might own its existence to the work published in 1589. Such is not our opinion, but, of course, we cannot blame those who come to a different conclusion.

J. PAYNE COLLIER.

[1851, *Part I.*, pp. 155-160.]

At the time we copied the beautiful quotation from Lodge's poem in praise of a solitary life, which commences an article on that poet and his works in the *Gentleman's Magazine* for December last, we did not recollect that part of it had been printed by Ellis in his "Specimens" (ii. 289, edit. 1811), or we might have chosen some other passage, which would have suited our purpose equally well, and which it would not have been at all difficult to find among the many charming lyrical productions Lodge has left behind him. Ellis was, however, by no means well read in Lodge: he imputes to him pieces with which he had nothing in the world to do, and he deprives him of poems that, upon the clearest evidence, came from his pen. It may be said that information upon such subjects was not, in Ellis's time, so abundant and accurate as it is now; but as long as seventy years ago it was perfectly well known to all the readers of Shakespeare, that Lodge was not the author of "Promos and Cassandra," which is strangely assigned to him by Ellis, and that he was the author of the song "To Phillis, the fair Shepherdess," which Ellis takes from Lodge and gives to Sir Edward Dyer. These blunders are the more remarkable in the edit. of the "Specimens" in 1811, because it is a fact, which we are able to establish on incontrovertible testimony, that those three volumes were superintended

through the press by the late Richard Heber, a man whose bibliographical knowledge, especially as regards English poetry, was most extensive as well as most minute : we have some of his own proof sheets of the work now before us, and they are elaborately corrected throughout ; yet he allowed it to stand that Lodge, and not Whetstone (in whose name the play was printed more than 270 years ago), was the author of "Promos and Cassandra," and that Sir Edward Dyer, and not Lodge, was the writer of the song to Phillis.

The very name of Phillis ought to have led Ellis and Heber to suspect that in the latter instance they were repeating an error, committed originally by Bodenham, the editor of "England's Helicon," 1600 and 1614 ; for this song "To Phillis, the fair Shepherdess," is contained, word for word, in Lodge's "Phillis ; honoured with pastorall Sonnets, Elegies, and amorous Delights," which as we showed in our former article, was published in 1593. It was the poet's eighth work, and it was a decided imitation of Daniel's "Delia," which had made its appearance the year before, and became so popular, that it was again printed in 1592, and a third and fourth time in 1594 and 1595. The public admiration Daniel's "Delia," excited induced Lodge to write his "Phillis ;" and near the very commencement of it he pays a warm and just tribute not merely to Daniel, of whose work he speaks by its title, but to Spenser, whom he addresses by his poetical name of "Colin." We extract the passage because (on account of the scarcity of Lodge's "Phillis") it has never been quoted in reference to two such great poets, and because it is a proof of Lodge's generosity of mind, which enabled him to afford to applaud rivals as they deserved. We modernize the spelling, as in our former quotations, because nothing is gained, in a case of this kind, by adhering to the old orthography, and something of grace and smoothness (for which Lodge is especially distinguished) may be lost by it. The two subsequent stanzas are from what Lodge calls "the Induction" to his "Phillis," 1593 :

Go, weeping trouchman,* in your sighing weeds ;
 Under a great Mæcenas I have placed you.
 If so you come where learned Colin feeds
 His lovely flock, pack thence and quickly haste you :
 You are but mists before so bright a sun,
 Who hath the palm for deep invention won.
 Kiss Delia's hand for her sweet prophet's sake,
 Whose not affected, but well couched tears
 Have power, have worth, a marble mind to shake ;
 Whose fame no iron age or time outwears.
 Then, lay you down in Phillis' lap and sleep,
 Until she weeping read, and reading weep.

* A "trouchman" is an interpreter.

Lodge was not a great original genius : he did not, like all great minds, strike out a new path for himself, and compel others to follow it ; but he had a copious and a very harmonious use of our language, and displayed good taste in his images and allusions, whenever he was not led astray by the love of popularity, or by the desire of producing something like what he saw done by others, and done in some respects better than he could accomplish. Thus the latter part of the work before us contains what its author calls "The tragical Complaint of Elstred," which, in some more important particulars than the mere title, resembles Daniel's "Complaint of Rosamond." As Daniel had appended his "Rosamond" to his "Delia" in 1592, so Lodge appended his "Elstred" to his "Phillis" in 1593. It is, in truth, the old story of Locrine, who concealed Elstred in a labyrinth to secure her against his Queen, in the same way that Henry II. concealed Rosamond in a labyrinth to secure her against his Queen. From this portion of Lodge's work we do not think it necessary to quote anything, and it certainly will not bear comparison with the object of its imitation.

What, perhaps, most strikes us in Lodge's "Phillis" is his abundant, too abundant, use of double rhymes : now and then he employs them with graceful effect, but they are more frequently constrained ; and for the sake of one happy line, we are sometimes obliged to put up with others, which would have been much more agreeable if they had been less forced and elaborate. Take the following sonnet, for instance, which is interesting because it relates personally to the writer and to his disappointments, but which would have read better if Lodge had displayed in it more of that simplicity of style for which at times he is remarkable beyond most of his contemporaries :

SONNET XL.

Resembling none, and none so poor as I,
 Poor to the world, and poor in each esteem
 Whose first-born loves at first obscur'd did die,
 And bred no fame, but flame of base misdeem ;
 Under the ensign of whose tired pen
 Love's legions forth have mask'd, by others masked,
 Think how I live, wronged by ill-tongued men,
 Not master of myself, to all things tasked,
 Oh thou that canst, and she that may do all things,
 Support these languishing conceits that perish :
 Look on their growth : perhaps these silly small things
 May win the worldly palm, so you do cherish.
 Homer hath vow'd, and I with him do vow this,
 He will and shall revive, if you allow this.

The above, as will be perceived, is only a sonnet, inasmuch as it

is confined to fourteen lines ; and the great majority of those who, in the time of Lodge, wrote what they called "sonnets," refused to be bound by the rigid rules laid down by the Italians in this respect. Many short poems were then designated "sonnets" which were merely of a lyrical character, and, in his "Phillis," Lodge has several of this description ; in some cases they do not even adhere to the heroic measure of ten-syllable lines, as in what follows :

SONNET XIII.

Love gives* the roses of thy lips,
 And flies about them like a bee :
 If I approach, he forward skips,
 And if I kiss, he stingeth me.
 Love in thine eyes doth build his bower,
 And sleeps within their pretty shine :
 And if I look, the boy will lower,
 And from their orbs shoots shafts divine.
 Love works thy heart within his fire,
 And in my tears doth form the same,
 And, if I tempt it, will retire,
 And of my complaints doth make a game.
 Love, let me cull her fairest flowers,
 And pity me, and calm her eye :
 Make soft her heart, dissolve her lowers,
 And I will praise thy deity.
 But if thou do not, Lovè, I'll truly serve her
 In spite of thee, and by firm faith deserve her.

This is very harmonious if not very original, and few poets of our own day could go beyond it in elegance of thought and felicity of expression. It is the last specimen we shall take from "Phillis," a production of such extreme rarity that the writer never saw more than one copy of it.

It has, however, always been included in the lists of Lodge's performances ; but such has not been the case with an earlier work, which undoubtedly came from his pen. We allude to his "Life of Robert, second Duke of Normandy," a prose romance, with eight pieces of poetry interspersed, most of them of inferior merit, intended merely to relieve the narrative, but with one production of such vivacity and spirit, independently of the fascinating wording, that it well deserves to be quoted. It is a song, which the author describes as sung "by a fair delicious damsel, crowned with a garland of roses, apparelled in the manner of a Hamadryad" :

* The word "gives" is misprinted *guides* in the original.

SONG.

Pluck the fruit, and taste the pleasure,
 Youthful lordlings of delight ;
 Whilst occasion gives you leisure,
 Feed your fancies and your sight.
 After death, when you are gone,
 Joy and pleasure is there none.
 Here on earth is nothing stable,
 Fortune's changes well are known ;
 Whilst as youth doth then enable,
 Let your seeds of joy be sown.
 After death, when you are gone,
 Joy and pleasure is there none.
 Feast it freely with your lovers,
 Blyth and wanton sweets do fade ;
 Whilst that lovely Cupid hovers
 Round about this lonely shade,
 Sport it freely, one and one,
 After death is pleasure none.
 Now the pleasant spring allureth,
 And both place and time invite ;
 Out, alas ! what heart endureth
 To disclaim his sweet delight ?
 After death, when we are gone,
 Joy and pleasure is there none.

This has never been extracted before, because the work has never been examined before, and we only hope that the single known copy, which once belonged to Heber, who lent it to the writer, has not gone to America, whither so many of the best works of our oldest authors have within the last ten years been transmitted.

Another of Lodge's rarest works is of a similar description—a romance, with verse occasionally inserted for variety; and we may feel assured that productions of this popular class have in many instances become scarce in consequence of the number of hands through which they have passed, and the wear and tear to which they have been exposed. "The Life and Death of William Longbeard" was published in 1593, with a very attractive title, since it was accompanied "with many other most pleasant and pretty histories," and, as it was much read, it has been much destroyed. Here Lodge was sometimes indebted to foreign originals for the poems he introduces. Such is the case with the following, the original of which is to be found in Muratori, among his Italian specimens :

When I admire the rose,
 That nature makes repose

In you, the best of many,
More fair and blest than any,
And see how curious art
Hath decked every part,
I think with doubtful view
Whether you be the rose, or the rose you.

Lodge admits this to be an "imitation," but he does not tell us, as the fact is, that it is merely a translation, and that not a very happy one. The most remarkable poem in this work is, however, Lodge's own, and he calls it the "Ode of William Longbeard," although he obviously means to speak in his proper person, lamenting the "vanity of verse." He was of the family of Sir Thomas Lodge, a merchant of great wealth, who afterwards fell into difficulties. The nephew (for such he probably was) took to the stage to supply his temporary necessities, and then abandoned it for the law, which he subsequently relinquished for medicine. Although he described himself as of Lincoln's Inn as late as 1595, we find him called "Doctor of Physic" in the introductory matter to Bodenham's "Belvedera," in 1600; and from what Lodge says in his "Ode" in "William Longbeard" we find that he was tired of poetry, and its almost consequent poverty, as early as 1593: he has enumerated certain ancient poets, and then proceeds:

All these, though Greeks they were,
And used that fluent tongue,
In course of many a year
Their works are lost, and have no bidding long.
Then I, who want wit's sap,
And write but bastard rhyme,
May I expect the hap
That my endeavours may o'ercome the time?
No, no; 'tis far more meet
To follow merchants' life;
Or at the judges' feet
To sell my tongue for bribes to maintain strife.

We have seen him as early as 1589 renouncing, and almost denouncing, the stage [see *ante*, p. 183], which brings to mind a misprint in our last article, where it is said that Lodge's dramatic works were written and acted "at least seven years before Shakespeare joined a theatrical company in London." The date ought, of course, to be 1580, instead of 1589, for it is conjectured that our great dramatist came to the metropolis about 1587. Certain it is, that his contemporary, Lodge, determined entirely to separate himself from plays and players in 1589; and in 1593, being then a student of Lincoln's Inn, he decided that it was better to sell his tongue

at the judges' feet than longer to cultivate poetry. Hear what he says upon the same subject two years afterwards, when he printed his "Fig for Momus": it is in an eclogue between Wagrin, a name meant for some unascertained author of the time, and himself:

In such a world, where worth hath no reward,
 Where all the Gods want shrines but greedy gain,
 Where science sleeps, and ignorance is heard,
 Why should I lose my sleep, or break my brain?
 Can virtue spring that wanteth due regard?
 No, Wagrin, no: 'tis wisdom to refrain
 In such an age, where learning hath no laud,
 Or needy Homer welcome and applaud.
 Sweet Muses, my companions and repose,
 Tir'd with contempts, in silence now record
 Your pleasures past, disdaining to disclose
 Your worth to them who wisdom hath abhorr'd;
 Make me the judge and writer of your woes,
 While senseless walls (where I your treasures hoard)
 Do hear such grief as, were they aught but stone
 Hew'd in this age, they might consume with moan.

Here we have strength and vigour: and the poet's sufferings and disappointments roused him to a pitch of boldness and freedom, which produces something more pungent and severe, though not more imaginative, than the previous styles in which we have seen him write. It is in the higher walks of imagination that Lodge fails: he has fancy enough, and language adapted to his fancy: he bites to the bone now and then in his satires, and does not seem to care much upon whom he fixes his teeth. Be it remembered also, that this was a department of poetry new in the time of Lodge; for, excepting some questionable productions by Sir Thomas Wyat, and one piece by Gascoigne, nobody had yet printed satires, when Lodge put forth his "Fig for Momus," which in its very title shows contempt for his adversaries. He thus speaks out in the very opening of his work:

All men are willing with the world to halt,
 But no man takes delight to know his fault.
 He is a gallant fit to serve my Lord,
 Which claws and soothes him up at every word;
 That cries, when his lame poesy he hears,
 'Tis rare, my Lord! 'twill pass the nicest ears.
 This makes Auphidius welcome to good cheer,
 And spend his master forty pounds a year,
 And keeps his plaise-mouth'd wife in welts and gards,
 For flattery can never want rewards.

So little is known of Lodge and of his productions, even by the best informed on our old poets and poetry, that nobody has yet discovered that he had the courage in one of his eclogues (II. "To happy Menalcus"), to refer, in the most distinct manner, to an important but obscure incident in the life of Lord Treasurer Burghley, viz., his retirement as a hermit to a cottage in the neighbourhood of his great house at Theobalds, and his perseverance in that retirement until he was drawn from it by the personal visit and entreaties of the Queen. Lodge addresses Lord Burghley by the name of Eglon, and commences his eclogue in the following unmistakable lines :

What wrong or discontent, old Eglon, hath withheld
Thine honourable age from governing the State?
Why livest thou thus apart, whose wisdom wont to shield
Our kingdom from the storms of foes and home-bred hate?

And Eglon replies :

Ah, Philides, the taste of troubles I have felt,
Mine actions misconceiv'd, my zeal esteem'd impure,
My policy deceit (where faithfully I dealt),
These wrongs, all undeserv'd, have made me live obscure.

And so he proceeds, in a manner most intelligible to those who are acquainted with the history of the period, but in a manner that required great boldness on the part of Lodge in times like those. Eglon afterwards adds :

Let all these reasons pass of envy and disgrace,
Sufficient to withdraw a man from commonweal.
Not these alone procure me leave mine honour'd place,
But this—because 'tis time with state no more to deal.
The hour prefix'd is come, the resolution fixt,
Wherein I must and will give over government.

This new view of Lodge's second eclogue in his "Fig for Momus"—a view which cannot be doubted by those who take the trouble to read it—gives it a peculiar and historical interest upon which we cannot at present dwell, having already exceeded the limits it is necessary we should prescribe to ourselves. The wonder is that these and other points in the writings of Lodge should never have been perceived. The "Fig for Momus" is one of the least rare of the author's works ; it has often been noticed and criticised. It was transcribed by Thomas Park in 1812, and reprinted at the Auchinleck press in 1817 ; but Lodge's drift in the satires, epistles, and eclogues of which it consists, and especially in that eclogue to which we have particularly adverted, has never been understood. The allusions to Spenser, Daniel, Drayton, and other poets are frequent and obvious, but we meet with no mention, and no hint even, of Shakespeare.

J. PAYNE COLLIER.

Sir Phillip Sidney's Works.[1850, *Part I.*, pp. 370-376.]

It is singular that the very stationer (called by Greville "book-binder," and the trades of printer, publisher, stationer, and binder, were then often united in the same shopkeeper) who went to give warning of the intention of some person to print a surreptitious copy of the "*Arcadia*," was the same man who issued the first and objectionable impression in 1590, 4to., and who most likely had previously sent the manuscript of it to the Archbishop of Canterbury and Dr. Cosen for their approbation. When the work came out it bore the following simple and unpretending title; for the name of Sidney was alone sufficient to recommend it, without any of the "puffs preliminary," which booksellers of that day were in the habit of placing on the forefront of nearly every volume: we copy it exactly, because in all our ordinary bibliographical authorities what is short is made even shorter:

"The Countesse of Pembroke's *Arcadia*, written by Sir Phillippe Sidnei.—London, Printed for William Ponsonbie. Anno Domini 1590."

Whatever might be the number of the original impression of this work, only three copies of it are now known, and two of those are imperfect. That belonging to the late Mr. Heber was very defective, and one in the possession of the writer of the present article wants the title-page, and two other leaves at the beginning. The only known complete exemplar that seems to remain to us now is in the British Museum, having gone there with the rest of Mr. Grenville's library. No doubt the popularity of the book, and the number of careless hands through which it passed, destroyed and damaged many copies; but, consisting as it does of more than 700 pages in 4to., I cannot think that it would have so entirely disappeared, if some steps had not been taken to call it in and prevent its circulation. Fulk Greville recommends to Walsingham "a stay of that mercenary book," which was to be printed, not from the corrected copy sent by him to Lady Sidney, but from "that old one," as it had at first been composed by its author, and which he himself had disapproved. Little doubt need be entertained that as many copies of the 4to. of 1590 as Sidney's family and friends could procure were called in and suppressed, and that this is the main cause of the rarity of the volume. As no bibliographical account of it has hitherto been printed, owing probably to the difficulty of procuring a copy for the purpose, a short description of it here will not be out of place.

The dedication to Lady Pembroke, subscribed as Sidney spelt his name,

"Your loving Brother,
PHILIP SIDNEI,"

follows the title-page, and was subsequently included in the folio impressions of 1593, 1598, etc., for the "*Arcadia*" did not again appear in 4to. At the back of the third page of this dedication, in the edition of 1590, we meet with the following important notice, which was never repeated, because, from the changes the work underwent in the after impressions, it was never again required.

"The division and summing up of the chapters was not of Sir Philip Sidney's doing, but adventured by the over-seer of the print, for the more ease of the Readers. He therefore submits himselfe to their judgement; and if his labour answer not to the worthines of the booke, desireth pardon for it. As also if any defect be found in the *Eclogues*, which, although they were of Sir Philip Sidney's writing, yet were they not perused by him, but left till the worke had bene finished, that then choise should have bene made, which should have bene taken, and in what manner brought in. At this time they have bene chosen and disposed as the over-seer thought best."

We do not expect ever to be able to answer the question who was the "over-seer" to whose judgment and discretion so much was thus left, but of course we must suppose it to have been somebody superior to the mere reader of the proof-sheets. I shall have occasion to show presently that the celebrated Thomas Nash was employed in 1591 upon a separate impression of Sidney's poems; but they were published by a different bookseller, and there is no trace of his hand in the 4to. edition of the "*Arcadia*," 1590. It is a strange coincidence, however, that the sum charged for a copy of the "*Arcadia*" in 1596, viz., 6s. 6d., is ascertained from an indorsement (not in Nash's own hand) on his droll but dirty letter to Sir Robert Cotton, which I first pointed out some twenty years ago in Cotton MS., Julius III.

After the notice above extracted the body of the volume commences with "the first Booke," and with the following "division and summing up of the chapter," which may be taken as a specimen of the manner in which the "over-seer" did his work in this particular.

"The sheperdish complaints of the absented louers Strephon and Claius. The second shipwrack of Pyrocles and Musidorus. Their strange saving, enterview and parting."

In subsequent editions of the "*Arcadia*" these "divisions and summings up of the chapters" were rejected, and we may be confident that when it again came from the press in 1593, folio, it was printed from the copy Sidney left in the care of Fulk Greville, corrected by Lady Pembroke. In the surreptitious 4to. of 1590 the whole work is divided into only three books, the first book having 19 chapters, the second 28 chapters, and the third 29 chapters. The *Eclogues* are huddled together at the ends of the two first books, while they are entirely wanting in the third. At the close of

chapter xvi. of book ii. a blank is left for the epitaph on Argalus and Parthenia; and we look in vain for the delightful sonnet on the true mode of treating a wife, which Sir John Harrington, in a note to book ii. of his "*Orlando Furioso*," 1591, complained had been omitted in the "printed book." I have never had an opportunity of examining the second edition of the "*Arcadia*," which came out in folio in 1593, but in the folio of 1598, now before me, it is found on p. 380. On carefully comparing the 4to. of 1590 with the folio of 1598 I do not find a single poem in the former that is not contained in the latter, but they are all arranged differently by the Countess of Pembroke, and by the friends who aided her in preparing the authentic edition of 1593, which was to supersede that of 1590. In the folio the work is divided into five books, and in the prose portion the variations are important.

Thus much of Sidney's "*Arcadia*," on which, although it forms a sort of epoch in our literary history, I have perhaps supplied as many bibliographical particulars as your readers will care to know. The new facts I have established, in reference to its publication, are the eager desire of the trade to print it some months before even the funeral of its author—the anxiety of Fulk Greville to prevent its appearance without the last improvements and changes—the delay that occurred between the transmission of the MS. to the Archbishop of Canterbury and Dr. Cosen, and the publication of the defective and unauthorized edition of 1590, 4to., with the suppression of that edition, as far as was possible, by the family and friends of the author.

I will now proceed with the additional matter I have to communicate respecting the poems and other productions of Sidney, observing in the outset that most of it has come to light since the date when the last separate memoir of the author was printed. Chalmers, in his "*Biographical Dictionary*," 8vo., 1817, was entirely indebted to Dr. Zouch, and knew nothing but what that industrious writer had forestalled. Dr. Zouch also furnished nearly all the materials employed by Sir Egerton Brydges in his "*Memoir of Sir Philip Sidney*," printed in 1810, in vol. i. of "*The British Bibliographer*." The same remark will also apply to the very elegant "*Life of Sidney*," by Mr. W. Gray, printed in 1829.

The folio of the "*Arcadia*" in 1593, as already mentioned, was intended to displace the 4to. of 1590, and to it were subjoined various poems by Sidney that had appeared in the meantime. There was an interval of five years between the second and the third edition, the latter, now before me, not having been published until 1598; they were both printed for William Ponsonby, so that, although he had been instrumental in bringing out the surreptitious 4to. of 1590, he was allowed to continue his interest in the work. Besides the "*Arcadia*," the impression of 1598 contains "*Certaine Sonets*,"

written by Sir Philip Sidney: never before imprinted." "The Defence of Poesie by Sir Philip Sidney, Knight." "Astrophel and Stella, written by the noble Knight, Sir Philip Sidney," to the last being added a species of dramatic entertainment presented by "The May Lady" to Queen Elizabeth at Wanstead. The "Certaine Sonets" first appeared, I apprehend, in the folio of 1598; the "Defence of Poesie" originally came out in 1595, 4to., preceded by four sonnets by Henry Constable; the "Astrophel and Stella" was twice printed in 1591, 4to., one of the editions being preceded by a long letter from Thomas Nash; and "The May Lady" made its first appearance in the folio of 1598.*

It may be reasonably doubted whether we should ever have seen more of Sidney's poetry than is contained in the "Arcadia," but for the instrumentality of Nash, who was a popular writer in 1591, and who, perhaps, collected for Newman, the bookseller, such of Sidney's productions in verse as were floating upon the surface of polished and literary society. The objection to this supposition is, that those productions, in the impression which Nash's epistle introduces, are presented in a very slovenly and maimed condition; so much so that it seems certain that the second impression of the same year (1591) was meant to correct the blunders and misrepresentations of the text of "Astrophel and Stella." At the same time it is not to be denied that the second impression still furnishes a very imperfect text, which is further amended in the folio of 1598. Of the fact of the defectiveness of the second quarto of 1591, and of its amendment by the folio of 1598, a single instance, and a glaring one, may be selected in relation to one of Sidney's most beautiful and best known sonnets, beginning:

"With how sad steps, ô Moone, thou climb'st the skies,
How silently, and with how wanne a face."

Fol. 1598, p. 529.

In both the quarto editions of "Astrophel and Stella," with the date of 1591, the word "wanne" is misprinted *meane*, an epithet so perfectly ridiculous, as applied to the moon, that it is to be wondered how it could pass the commonest mechanical reader when he was looking over the proofs. Many other examples, possibly not quite as absurd, might be quoted, establishing that the unquestionably better text of the second quarto of 1591 was still bad, and had to be improved when the "Astrophel and Stella" was reprinted.

* The title-page of the folio, 1598, is this, giving only a general statement that it contained something beyond the "Arcadia": "The Covntesse of Pembrokes Arcadia. Written by Sir Philip Sidney Knight. Now the third time published, with sundry new additions of the same author. London, Imprinted for William Ponsonbie. Anno Domini, 1598."

The only extant perfect copies of the two quarto editions of Sidney's "*Astrophel and Stella*" in 1591 are in the library of the late Mr. Grenville, and it so happens that they both went through my hands before they reached their destination. I had not an opportunity of going through the second with the same minuteness, but I made a most careful collation of the text, as it appeared in the impression containing Nash's introductory letter, with the text as I found it in the folio of 1598; and the general conclusion to which I came was that Nash (himself a poet and a most admirable prose writer) could not have seen a line of the poems after they had been set up in type, or he could not have failed to detect and correct many of the singularly gross and obvious errors that disfigure that copy. My notion is that the publisher paid him a certain sum for collecting the materials and writing the epistle, and that the poems were left to take care of themselves, after having been mauled and mangled by repeated transcripts during a period of ten or fifteen years, while they remained unprinted. Before we go farther it will be well to quote exactly the title-page of what I shall call Nash's edition:

"Syr P. S. His *Astrophel and Stella*. Wherein the excellence of sweete Poesie is concluded. To the end of which are added sundry other rare Sonnets of diuers Noblemen and Gentlemen. At London, Printed for Thomas Newman. Anno Domini 1591."

The chief difference between the above and the title-page of the better quarto of the same year consists in the omission of the words—"to the end of which are added sundry other rare Sonnets of diuers Noblemen and Gentlemen"—and accordingly no such productions are found appended to this impression. There is also no trace of Nash's prefatory letter, and the poems and letter constitute, in fact, the peculiar value of Nash's edition. For his letter, comprising much literary and personal matter, I may refer the reader to the introduction to the reprint of "*Pierce Penniless's Supplication*," by the Shakespeare Society in 1842, where I inserted the whole of it. With regard to the appended "*Sonnets of diuers Noblemen and Gentlemen*," I quoted one by Samuel Daniel, and two stanzas which I supposed to have been written by Nash, in the catalogue I prepared for the Earl of Ellesmere, in 1837 (pp. 82, 344), which was privately printed, but of which his lordship gave copies to most of our national or public libraries. In 1591 Daniel had printed nothing; but when his "*Delia*" came out in 1592 he publicly complained that "a greedy printer," meaning Newman, had published some of his sonnets with those of Sir P. Sidney. In fact, the sonnets by Daniel at the end of Nash's edition of the "*Astrophel and Stella*" are twenty-eight in number, and all but four were subsequently reclaimed by the true writer and printed by him. Five other productions in verse by anonymous authors (one of them signed E. O., and no doubt meant for the Earl of Oxford) follow the sonnets by

Daniel. This Earl of Oxford was Edward Vere, the son-in-law of Lord Burghley, and the very person who had the quarrel, noticed by all Sidney's biographers, which led to his temporary retirement to Wilton, where he planned and wrote his "Arcadia." But for this personal dispute the world had perhaps wanted this compound imitation of Heliodorus, Montemayor, and Sannazaro. The Earl of Oxford has various poems in the popular miscellanies of his day; and, as the production at the end of "Astrophel and Stella," edited by Nash, has not only never been quoted, but never even been mentioned, I shall extract it here exactly in the form in which it stands in the original. The lines might have been divided differently, if space had not been important in the old copy, and they have no heading:

Faction that ever dwelles in Court where wit excelles
Hath set defiance:
Fortune and love have sworne, that they were never borne
Of one alliance.
Cupid, which doth aspire to be God of desire,
Sweares he gives lawes;
That where his arrows hit, some joy, some sorrow it,
Fortune no cause.
Fortune sweares weakest hearts (the bookes of Cupids arts),
Turned with her wheele,
Sensles themselves shall prove: venter hath place in love;
Aske them that feele.
This discord it begot atheists that honour not
Nature, thought good.
Fortune should ever dwell in Court where wits excell,
Love keepe the wood.
So to the wood went I, with Love to live and die,
Fortunes forlorne:
Experience of my youth made me thinke humble truth
In desarts borne.
My Saint I keepe to mee, and Joane her selfe is shee,
Joane faire and true:
She doth only move passions of love with love.
Fortune, adieu!

Finis. E. O.

This graceful and spirited lyric, preserved at the end of Nash's impression of "Astrophel and Stella," 1591, is found nowhere else, in print or in MS.

It is unquestionable that many, perhaps most of Sidney's poems, included in "Astrophel and Stella," were addressed to Penelope

Devereux, once intended for him, but who became the wife of Lord Rich. The precise date of the marriage of Lord and Lady Rich, has not, that I am aware of, been ascertained; but Sidney certainly made poetical love to her after that event, and one remarkable sonnet actually speaks of her by name: moreover, this very sonnet is not found in Nash's quarto of 1591, and there is some reason for thinking that it was omitted because it could hardly be acceptable to a husband, so soon after the death of his rival, to find that his wife had been addressed by that rival as follows:

My mouth doth water, and my breast doth swell,
 My tongue doth itch, my thoughts in labour be:
 Listen, then, Lordings, with good eare to me,
 For of my life I must a riddle tell.
 Toward Aurora's court a nymph doth dwell,
Rich in all beauties which man's eye can see;
 Beauties so farre from reach of words, that we
 Abase her praise, saying she doth excell:
Rich in the treasure of deserv'd renowne.
Rich in the riches of a royall hart,
Rich in those gifts which give th' eternall crowne;
 Who, though most rich in these and everie part,
 Which make the patents of true worldly blisse,
 Hath no misfortune but that *Rich* she is.

Not only is this sonnet left out by Nash, but several other entire poems of an equivocal complexion addressed to the same lady are also omitted. Throughout the impression of 1591 there is little more to show that Sidney was addressing Lady Rich, than that he was complimenting Frances Walsingham, to whom, as I established in my last communication, he was paying his court as early as Dec., 1581 [see Note 34]. We must presume, therefore, that Sidney ceased to celebrate Lady Rich by his pen when he thought of marrying the lady to whom he was afterwards united; unless we suppose the impossibility that he was guilty of a double wrong, by persevering in his attachment to a married woman, at the very time he was endeavouring to make himself acceptable to a single one. Macias, the Spanish poet, according to Tickner (i. 331), only committed half of this offence, but he had bitter cause to repent his rashness. How the poems of Sidney, evidently written to and upon Lady Rich, came to be inserted in the folio of 1598 (if not in that of 1593) cannot, perhaps, be now explained, unless upon the supposition that the lapse of twelve years since the death of the soldier poet had made a difference, not only in the estimate of his verses, but in the light in which they were contemplated. It is right to add that Sidney, in various places, frankly admits that his love for Lady Rich was wholly unrequited.

J. PAYNE COLLIER.

Sir Kenelme Digby's Writings.

[1848, *Part I.*, pp. 605-611.]

Subjoined is a list of Digby's works. It is to be observed that the dates of production, in some cases, long preceded the dates of publication :

1. A Conference with a Lady about the choice of a Religion. Paris, 1638; London, 1654.

2. Letters between the Lord George Digby and Sir Kenelme Digby concerning Religion. London, 1651.

3. Observations upon Religio Medici, occasionally written by Sir Kenelme Digby. London, 1643.

4. Observations on the 22nd stanza in the 9th canto of the 2nd book of Spenser's Faëry Queen. London, 1644.

5. A Treatise on the Nature of Bodies. Paris, 1644. Three times reprinted in London.

6. A Treatise declaring the Operation and Nature of Man's Soule, out of which the Immortality of Reasonable Souls is evinced. Paris, 1644. Three times reprinted in London.

7. Institutionum Peripateticarum Libri Quinque, cum Appendice Theologica de Origine Mundi. Paris, 1651.

8. A Treatise of adhering to God. London, 1654.

9. Of the Cure of Wounds by the Powder of Sympathy. London, 1660.

10. Discourse concerning the Vegetation of Plants. London, 1661. Several times reprinted.

11. Private Memoirs of Sir Kenelme Digby, written by himself. Now first published from the original manuscript [by Sir N. H. Nicolas]. London, 1827.

We proceed to afford our readers a notion of Digby's merits and demerits as a philosopher, moral, physical, and psychological, by a selection, from the above-named works, of what have appeared to us to be the most characteristic passages. It has been already seen that, as a moralist and theologian, Digby was chargeable with the most ruinous defect—namely, want of fairness. We have his own word for it that, in the course of study which preceded his conversion to Romanism, all his reading had been on one side. But, notwithstanding this defect, it is in theology and in theological metaphysics that he shines most. Few controversialists have succeeded so well as he has done in being at once profound and engaging. Over all his argumentations there is an air of good breeding, which is the more attractive for its singularity under the circumstances.

Sir Kenelme, in his Letters to Lord George Digby concerning religion, explains and defends the authority of the Fathers by arguments, delivered with an amount of heartiness which proves that they were *original* for himself, however doubtful may have been their

novelty. He says that we ought to "rely upon them (the Fathers) more for what they were taught than for what they teach. . . . I say that, letting passe what they writ as commentators upon the Scriptures, and as philosophers, and all which is but as divines and scholars, we are generally to take hold of what they deliver to us as pastors of the Church, which appeareth briefly by what they writ against those they brand with heresie, which they could not do were not those poynts which they censure against the known and generall traditions of the Church: and next when they deliver us dogmatically and professedly any doctrine in such sort as we may reasonably conceive they intended we should take it as matter of faith. . . . In all which a free and good judgement will easily discern by reading them which way to incline; which I knowing your lordship to be, doe beseech you to apply it a little industriously to collect throughout their sense, and by what they say to frame a modell of the government, beliefe, and practise of the Church wherein they lived, and then tell me whether it be like yours or ours."

No careful reader of these words would require to be informed by Digby that his theological learning was "all on one side." He does not seem to have been aware that the Church of England, as we find it expressed, while yet its doctrines were unobscured and its discipline unneglected, in the writings of such men as Latimer, Tindal, Jewell, Hooper, and in the Homilies, recognised, in the early Fathers, precisely the kind and amount of authority which is demanded for them in the above passage.

Digby continues his advocacy as follows:

"Criticks labour to get some knowledge of the manners and customes of ages long since past, by little fragments of antiquity that have hardly 'scaped into their hands; and lawyers get a knowledge of the government and frame of the state in kings' reignes long agoe by broken and disjoynted records that they meet with scattered in severall files; and these maimed evidences, by chance fallen into their hands, do serve to beget a fairer body of knowledge when they know how to make a right use of them, and such as will convince an indifferent and equall hearer; much more certainly the Fathers' works, that handle professedly and at large the affairs of the Church and religion, and whereof we have such plenty, will fairly inform a rational and discorsing man of the true state of them in their times, and what they conceived, and had been taught, imported heaven or hell in man's beliefe and practise, which I am sure your lordship will allow to carry a great stroke in ours, and from which it is madness, if not impiety, to depart upon lesse grounds than a demonstration to convince the contrary. . . .

"One thing more I shall adde in generall, which is, that a large and great soule, like yours, expresseth itself more to its advantage in weighing in the powerfull scale of reason that it hath the main

bulk of what it is to judge of rather than to dwell with too scrupulous a diligence upon little quilllets and niceties which admit argument on both sides, and in the mean time let slide away unnoted that great deale which is uncontroulable and plaine, as though one were but to declame in schoole to exercise one's wit, and therefore he maketh choice of some ingenious paradox against a known and received truth, and to impugne it can bring but cavils of wit, without being able to grapple with the main body of it, and seeks rather to puzzle and embroil his adversary than weightily to establish the solid truth. . . . Therefore, good my lord, apply that great understanding you are so excellently endowed withall, to build as well as to pull down, and read not the Fathers with a fore-laid designe to enerve their authority, but with an indifferency to yeeld your assent to what upon the whole matters you shall judge reasonable so to doe. And, since I know that your judgement must, in all things that are controverted before it of this nature, tend to settlement one way or other (*for only sciolous wits float onely in uncertainty, as delighting to make objections and raise a dust which afterward their weak eyes cannot look through*), let me recommend to you not onely to examine whether the opinion you meet with in your reading, repugnant to what you were formerly imbued with, be concludingly demonstrated or no, but likewise examine as strictly the reason you have for your own; and when the scale weighs heaviest give your assent."

Unfair as Digby's course in coming to a determination concerning the Roman Church must be confessed to have been, it cannot be denied that, in handling and comparing the arguments with which his one-sided studies had made him acquainted, he was generally very manly and judicious. The "judicious" Hooker himself might have owned a sentence or two in the above and in the ensuing passages.

Of Digby's judgment and moderation, some of the most mark-worthy instances are to be found in his "Observations on Religio Medici." We quote an example or two of the exercise of these rare and useful faculties—faculties so much more rare and so much more useful than the most surprising acuteness and subtlety can be without them.

ASTROLOGY.

"As for what he [Sir T. Browne] saith of astrologie, I do not conceive that wise men reject it so much for being repugnant to divinity as for having no solid rules or ground in nature. To rely too far upon that vain art I judge to be rather folly than impiety." (*Observations on Religio Medici.*)

WITCHES.

"Neither do I deny there are witches. I only reserve my assent till I meet with stronger motives to carry it." (*The same.*)

CONTRADICTIONS.

Digby corrects Browne's *ultra-fidianism* (as Coleridge called it), in complaining that there were not contradictions enough for him in religion, by the following profound remark :

"Who understand the nature of contradiction will find non-entity in one of the terms, which of God were impiety not to deny peremptorily." (*Observations on Religio Medici.*)

AN UNIVERSAL SPIRIT.

"I doubt his discourse of an universall spirit is but a wilde fancie It is a weake argument from a common nature that subsisteth only in our understanding (out of which it hath no being at all) to inferre, by parity, an actuall existence of the like, in reality of nature." (*The same.*)

FIRST MATTER.

The above remark and that which follows are invaluable arguments against the pantheism at present in fashion among a large class of thinkers. He complains of Browne for giving "an actual subsistence and being to first matter without a form. He that will allow that a real existence in nature is as superficially tinted in metaphysicks as another would be in mathematicks that should allow the like to a point, a line, or a superficies in figures. These, in their strict notions, are but negations of further extension, or but exact terminations of that quantity which falleth under the consideration of the understanding in the present purpose; no real entities in themselves: so likewise, the notions of matter, form, act, power, existence, and the like, they are with truth considered by the understanding, and have there each of them a distinct utility, are, nevertheless, no where by themselves in nature. They are terms which we must use in the negociations of our thoughts, if we would discover consequently and conclude knowingly In a word, all these words are but artificial terms, not real things: and the not right understanding of them is the dangerousest rock that scholars suffer shipwreck against." (*The same.*)

Sir Kenelme Digby is one of the very few philosophers who have attained the golden medium in the questions of Predestination and Free-will. The following passage is from the "Private Memoirs," and contains as true a statement of the matter in hand as any with which we are acquainted :

" . . . For my instruction give me leave to oppose you in that you say the stars are the books of fate; which seemeth to imply such a necessity in human actions as well as in other natural ones, that it overthroweth quite the liberty of the will, which certainly is the only pre-eminence that man can glory in, and that we are taught to believe, and see evidently to be true." "This objection of yours," answered the Brachman, "is the subject of a large dispute, which is

too long now to be handled ; but for your satisfaction I will briefly run over some of the heads of it ; from which you may of yourself draw many other conclusions. Know then that the infinite wisdom of Him who created all things, and disposed them with admirable sweetness, did frame this world and all that is in it in such an artificial order that contrariety and disagreeing qualities is the only knot of this perfect concord ; in the elements it is apparent, . . . as also in all things whatsoever of this sublunary world, which, consisting of several creatures of different degrees of perfection, do serve us as so many steps to ascend to the knowledge of what is above us. A more admirable order and fuller of divine wisdom cannot be conceived ; therefore God hath also used it in the superior creatures, the noblest of which are human souls ; in which one may consider an entire liberty together with a constrained necessity, which in no way impeach or hinder one another ; for to those He gave a capacity of the greatest perfection that any creature may possess, to wit, the power of uniting themselves by blessed vision to His eternal and infinite essence ; the means of attaining to the which is due only to free actions ; which liberty, as it hath relation to us and to our actions, is entire in the highest degree, and without any constraint at all ; but if we have relation to this prescience of God, who from all eternity knoweth all earthly things, and to whom nothing is past or to come, but all present, thus I say that our actions are included within a necessity of being conformable to God's knowledge, which cannot err."

The philosophic reader will perceive from the above quotations, that Digby possessed, in an eminent degree, the only true guide to the acquisition of moral truth, namely, an instinct of what *ought* to be the truth.

Digby's philosophy exhibits an interesting mixture of materialism and immaterialism. The following passage is one of the thousand illustrations which might be adduced :

"We know that he who goes to frame a new demonstration in any subject must be certain he takes nothing contrary to what he hath learned in many books ; likewise, that he who will make a Latine verse, or reads a poem, knows there is nothing in all that poem contrary to his prosodia : do we not then manifestly perceive a certain remainder of all these in the soul ? The like is in all arts : in which he that goes about any work, according to art, shows he hath in his head all the rules of that art, though he do not distinctly remember or call them to mind while he works. For, if he have them not, how doth he work by them ? Since then 'tis clear he thinks not of them at that time, 'tis as clear that more is in the soul at one time than is in his fantasie [consciousness], or than can be there by material bodies (which we have showed in the way whereby all things come into the fantasie), though it be the nimblest and subtlest agent of all corporal things whatever."

This admixture of materialism was fatal to the utility of Digby's philosophic works as *wholes*. They are sometimes crowded with new and striking truths, but as *systems* they are worthless. In them, Digby has attempted prematurely to effect an identification of natural and metaphysical philosophy. The astonishing advances which have been made, since his time, in natural science, have scarcely prepared us, in the present day, for the assimilations which Digby sought to effect two hundred years ago. Of the utter unpreparedness for such an assimilation, no one can have an adequate notion who is unacquainted with the general tenour of the essays of that age in physical science. We give an example or two from Digby's own productions.

It is in the following strain that he discourses of the causes of transparence and opacity :

"We know that two things render a body penetrable, or easie to admit another body into it,—holes (such as we call pores) and softness or humidity ; so that driness, hardness, and compactedness, must be properties which render a body impenetrable. And accordingly we see that if a diaphanous body (which suffers light to run through it) be much compressed beyond what it was (as, when water is compress'd into ice), it becomes more visible, that it reflects more light ; and, consequently, it becomes more white : for white is that which reflects more light. On the contrary side, softness, unctuousness, and viscousness encreases blackness, as you may experience in oyling or greasing of wood which, before, was but brown ; for, thereby, *it becomes more black, by reason that the unctuous parts, added to the others, more easily then they single admit into them the light that sticks upon them ; and, when it is gotten in, it is so entangled there (as though the wings of it were birdlimed over) that it cannot flie out again.* And thus it is evident how this origine of all colours in bodies is plainly deduced out of the various degrees of rarity and density variously mixed and compounded."—*Discourse of Bodies.*

The following is from White's translation of the celebrated Treatise on the Cure of Wounds by the Powder of Sympathy :

"The most part of those who make use of this remedy of the powder of sympathy do endeavour to have vitriol of Rome or of Cyprus, and calcine it white in the sun ; and besides some use to adde the gumme of Tragagantha, it being easy to adde unto things already invented . . .

"First, it seems that the purest and best sort of vitriol doth produce the best operation.

"Secondly, it seems also that the moderate calcining thereof at the rays of the sun doth take away the superfluous humidity of the vitriol, and this calcination doth not touch any part but that which is good.

“Thirdly, it seems that the exposing of the vitriol to the sun to receive calcination renders its spirits more fitly disposed to be transported through the aire by the sunne when need requires. For it ought not to be doubted but that some part of the ætherean fire of the solar rayes doth incorporate with the vitriol, as ’tis plainly discovered by calcining antimony with a burning-glass, for it much augments the weight of it, almost half in half; and in this case the part of that luminous substance which remaines in the vitriol thus, is made apt and disposed to be carryed in the ayre by a semblable light and solar rayes. As we see that to make the tongue of a pump draw the water the easier from the bottom of a well, one doth use to cast in a little water from above upon it. Now the light, carrying with it so easily the substance that is so connatural to it, carries also with the more facility that which is incorporated with it,” etc.

From such reckless generalizations upon false data, we turn, with pleasure, to the higher speculations of this extraordinary man. The contrast between the two treatises “Of Bodies” and “Of Man’s Soul” is surprising. Their simultaneous publication is really the only connection between them, although the latter professes to be a logical continuation of the former. From such “masses of clotted nonsense” as the above, we come suddenly, on opening the second treatise, upon galaxies of admirable thoughts. We have space for only two or three examples. The following remarks concerning poetry and the poet would not have disgraced the author of the “Advancement of Learning”:

“Poetry is not a governour of our actions; but by advantageously expressing some eminent ones it becomes an useful directour to us, and therefore challenges a place here. The delight of it is by representing humane actions in a more august and admirable hew than in themselves they usually have, to frame specious ideas in which the people may see what is well done, what amisse, what should be done, and what by error is wont to be done: and to imprint in men’s minds a deep conceit of the goods and evils that follow their virtuous or vitious comportment in their lives. If those who assume the title of poets did aim at this end, and would hold themselves strictly to it, they would prove as profitable instruments as any the commonwealth had; for the delightfulness and blithness of their compositions invites most men to be frequently conversant with them, while the sober aspect and severity of bare precepts deturr many from lending a pleased ear to their wholesome doctrine; and what men swallow with delight is converted into nourishment. So that if their drift were to settle in men’s minds a due valuation of vertue, and a detestation of vice, no art could do it more universally nor more effectually: and by it men’s hearts would be set on fire to the pursuit of the one, and be shrunk up with dislike and horror against the other. But, to such a poet as would aim at those

noble effects, no knowledge of morality or the nature and course of humane actions and incidents must be wanting: he must be well versed in history, he must be acquainted with the progress of Nature in what she brings to pass, he must be deficient in no part of logic, rhetoric, or grammar; in a word, he must be consummate in all arts and sciences, if he will be excellent in his way."

In the dedication of this work to his son, Digby gives us an estimate of the acquirements which are requisite to constitute "a brave man," or a gentleman.

"... I do not conclude that he, whom I design by the character of a Brave Man, should be a professed or complete metaphysician or divine, and consummate in every curious circumstance that belongs to this science; it suffices him to know it in bulk, and have so much divinity as in common occurrents to be able to govern himself, and in special ones to understand what and why his divine persuades him to do any thing; so that even then, though not without help, yet he governs himself, and is not *blindly* governed by another. He that aims at being a perfect horseman is bound to know, in general (besides the art of riding), the nature and temper of horses, and to understand the different qualities of bits, saddles, and other utensils of a horseman; but the utmost exactness in these particulars belongs to farriers, saddlers, smiths, and other tradesmen, of all which the judicious rider knows how to make due use, when he has occasion, for his principal end, which is, orderly governing his horse. In like manner, he whom we design by a complete Brave Man must know, solidly, the main end he is in the world for; and withall how to serve himself, when he pleases and needs, of the divine's high contemplations, of the metaphysician's subtile speculations, of the natural philosopher's minute observations, of the mathematician's nice demonstrations, and what ever else of particular professions may conduce to his end, though without making any of them his professed business."

The two discourses are terminated by a "conclusion," which is, perhaps, the best piece of writing to be found in Digby's works. We give a small portion of it:

"To thee, then, O my soul, I now address my speech: for since, by long debate, and toilsome rowing against the impetuous stream of ignorance and false apprehension, which overflow the banks and hurry thee headlong down the stream, while thou art imprisoned in thy clayey mansion, we have, with much ado, arrived to aim at some little atom of thy vast greatness; and, with the hard and tough blows of strict and wary reasoning, we have stricken out some few sparks of that glorious light which invirons and swells thee, or, rather, which is thee; 'tis high time I should retire myself out of the turbulent and slippery field of eager strife and litigious disputation, to make my accounts with thee, where no outward noise may distract, nor

anything intermeddle between us, excepting only that Eternal Verity which by thee shines upon my faint and gloomy eyes, and in which I see whatever doth or can content thee in me. I have discovered that thou, my soul, wilt survive me; and so survive me as thou wilt also survive the mortality and changes which belong to me, and which are but accidentary to thee, meerly because thou art in me. Then shall the vicissitude of time, and the inequality of dispositions in thee, be turned into the constancy of immortality, and into the evenness of one being, never to end, and never to receive a change or succession to better or worse. Let me examine what comparison there is between my two conditions: the present one, wherein thou now findest thyself immersed in flesh and blood, and the future state that will betide thee when thou shalt be melted out of this gross ore, and refined from this mean alloy. Let my term of life be of a thousand long years, longer than ever happened to our aged forefathers, who stored the earth with their numerous progeny, by outliving their skill to number the diffused multitudes that swarmed from their loins: let me, during this long space, be sole emperor and absolute lord of all the huge globe of land and waters compassed with Adam's offspring: let all my subjects lay prostrate at my feet with obedience and awe, distilling their active thoughts in studying day and night to invent new pleasures and delight for me: let nature conspire with them to give me a constant and vigorous health, a perpetual spring of youth that may to the full relish whatever is good, all they can fancy: let gravest prelates and greatest princes serve instead of flatterers to heighten my joys, and yet those joys be raised above the power of flattery; let the wisdom of this vast family, whose sentiments are maxims and oracles to govern the world's belief and actions, esteem, reverence, and adore me in the secretest and most recluse withdrawals of their hearts: let my imagination be as vast as the unfathomed universe, and my felicity as accomplished as my imaginations can reach to . . . then, my soul, thy infinitely longer-lived immortality will succeed, thy never-ending date will begin a new account impossible to be summed up, and beyond all proportion, infinitely exceeding the happiness we have rudely aimed to express."

The following remark is only partially true, but the truth that it possesses is of the highest import to religion, and the philosophic reader will deduce from it various and valuable corollaries:

"What, then, can we imagine but that the very nature of a thing apprehended is truly in the man who apprehends it? and, that to apprehend ought is to have the nature of that thing within one's self? and that man, by apprehending, becomes the thing apprehended, not by change of his nature into it, but by assumption of it into his. Here, peradventure, some will reply, . . . accounting it sufficient for our purpose that some likeness or image of the thing be there. . . . Let us, then, discuss the matter particularly. What

is likeness but an imperfect unity between a thing, and that which 'tis said to be like to? If the likeness be imperfect, 'tis more unlike than like to it, and the liker it is, the more 'tis one with it, till the growing likeness may arrive to such a perfection, and to such unity with the thing 'tis like to, that then it shall no longer be like, but it is become wholly the same with that formerly it had but a resemblance of. . . . When we apprehend anything, that very thing is in us."

Digby's rationale of the justice of eternal punishment is striking, and, we believe, new :

"And thus, by discourse, we may arrive to quit ourselves easily of that famous objection so much pestering Christian religion—how God can, in justice, impose eternal pains upon a soul for one sin, acted in a short space of time? For we see it follows by the necessary course of nature, that if a man dies in a disorderly affection to anything, as to his chief good, he eternally remains, by the necessity of his own nature, in the same affection ; *and there is no imparity that to eternal sin there should be imposed eternal punishment.*"

This, together with the following quotation, is from the "Discourse concerning Infallibility in Religion":

"Should we, therefore, apprehend their lot to be the worse that are endowed with the eminentest talents, since so much labour and paines is necessary to the quieting of their doubts, when as simple people they acquiesce so easily to what they are plainly taught? Nothing lesse : for, though it is true the difficulty be great in overcoming their strong resistance, yet, that once done, the vigorous progresse they afterwards make recompenseth to the full the precedent paines in wrestling with their reluctant imaginations, and their opposing reasons. Whereas new storms are easily roused by any crosse wind that shall blow upon the other's flexible nature."

We must conclude our notice of Digby by two remarks, which have been forcibly suggested to us by the perusal of his writings. The first is the extraordinary success with which he, in common with Sir Thomas Browne and many other writers of his time, managed to reconcile orthodoxy with the most reckless speculation ; a success which we take to have been owing to that instinct of what ought to be the truth of which we have already spoken. The second observation which occurs to us is, that naturalists, before the Baconian era, perceived the unity of Nature better than her complexity, while modern naturalists fall into the opposite error of comprehending her complexity more perfectly than her unity. A time is evidently coming when science shall assume an unprecedented completeness by the acquirement of a due estimate of both.

Garrick's Writings.

[1779, pp. 338-340.]

The Lying Valet, a comedy of two acts, 8vo., 1740. First acted at Goodman's Fields, and afterwards at Drury Lane.

Miss in her Teens; or, The Medley of Lovers, a farce in two acts, performed at Covent Garden, 8vo., 1747. The hint of this piece was taken from "La Parisienne" of D'Ancourt.

Lethe, a dramatic satire, acted at Drury Lane, 8vo., 1748. This admirable performance, which ranks with the first of its kind, was originally represented in a very imperfect state at Goodman's Fields, when the author was engaged there. The first sketch, as then performed, was printed in 12mo., 1745, under the title of "Lethe; or, Æsop in the Shades."

Romeo and Juliet, a tragedy, altered from Shakespeare, acted at Drury Lane, 12mo., 1750. For an account of this, see p. 172. [See note 35.]

Every Man in his Humour, a comedy, altered from Ben Jonson, acted at Drury Lane, 8vo., 1751. This alteration consists chiefly of omissions and transpositions, with the addition of a whole scene in the fourth act. It was excellently acted. Those who remember the original performers do not expect to see a play ever so completely filled again in every character. Prologue by Mr. Whitehead.

The Fairies, an opera, altered from Shakespeare, set to music by Mr. Smith, 8vo., 1755. Prologue by Mr. Garrick.

The Tempest, an opera, altered from Shakespeare, set to music by Mr. Smith, 8vo., 1756. The prologue to this piece, evidently by Mr. Garrick, is printed only in *Lloyd's St. James's Magazine*, vol. i.

Florizel and Perdita, a dramatic pastoral, in three acts, performed at Drury Lane, 1756. This is taken from "The Winter's Tale," and was originally acted under that title. It was not printed until 1758.

Catherine and Petruchio, a farce, acted at Drury Lane, 8vo., 1756. An alteration of Shakespeare's "Taming of the Shrew" Performed on the same night as Florizel and Perdita.

Lilliput, a dramatic entertainment, acted at Drury Lane, 8vo., 1757. This piece was acted by children. In 1777 it was revised by the author, and performed at the Haymarket.

The Male Coquet; or, Seventeen Hundred and Fifty-seven, a farce acted at Drury Lane, 8vo., 1757. This little piece was first acted at Mr. Woodward's benefit. It was planned, written, and acted in less than a month.

The Gamesters, a comedy, altered from Shirley, acted at Drury Lane, 8vo., 1758.

Isabella; or, The Fatal Marriage, a play altered from Southern, acted at Drury Lane, 8vo., 1758. An alteration of "The Fatal Marriage," by omission of the comic scenes.

The Guardian, a comedy, in two acts, performed at Drury Lane, 8vo., 1759. This was performed the first time for the benefit of Christopher Smart,* a very agreeable but unhappy poet, then under confinement. It is taken in a great measure from the celebrated "Pupillé" of Mons. Fagan.

The Enchanter; or, Love and Magic, a musical drama, acted at Drury Lane, 8vo., 1760.

Harlequin's Invasion, a speaking pantomime, acted at Drury Lane, 1761; not printed. We are told this was originally performed at Bartholomew Fair.

Cymbeline, a tragedy, altered from Shakespeare, acted at Drury Lane, 12mo., 1761.

The Farmer's Return from London, an interlude, performed at Drury Lane, 4to., 1762. This made its first appearance at Mrs. Pritchard's benefit.

The Clandestine Marriage, a comedy, acted at Drury Lane, 8vo., 1766. This was a joint production with Mr. Colman, was acted with great applause, and may be considered as one of the best comedies in the English language.

The Country Girl, a comedy, altered from Wycherley, acted at Drury Lane, 8vo., 1766.

Neck or Nothing, a farce in two acts, performed at Drury Lane, 8vo., 1766. This farce is ascribed to Mr. Garrick, although it has also been given to Mr. King. It is an imitation of the "*Crispin Rival de son Maître*" of Le Sage.

Cymon, a dramatic romance, acted at Drury Lane, 8vo., 1767.

A Peep behind the Curtain; or, The New Rehearsal, a farce, acted at Drury Lane, 8vo., 1767.

The Jubilee, a dramatic entertainment, acted at Drury Lane, 1769. This piece, which is not printed, was one of the most successful performances ever produced on the stage.

King Arthur; or, The British Worthy, altered from Dryden, acted at Drury Lane, 8vo., 1770.

Hamlet, altered from Shakespeare, acted at Drury Lane about 1771; not printed.

[1779, p. 408.]

The Irish Widow, a comedy of two acts, performed at Drury Lane, 8vo, 1722. The intention of this piece seems to have been merely to introduce Mrs. Barry (now Mrs. Crawford) in a new light to the audience, and is very successfully executed. The characters of

* He appears to have been in extreme distress, by a letter of his to the Rev. Mr. Jackson, not long before his death: "Being upon the recovery from a fit of illness, and *having nothing to eat*, I beg you to lend me *two or three shillings*, which (God willing) I will return, with many thanks, in two or three days.—Yours most sincerely, C. SMART."

Whittle, Sir Patrick O'Neale, and Thomas, are extremely well sustained, and that of Kecksy admirably.

The Chances, a comedy, with alterations, acted at Drury Lane, 8vo., 1773. This is the Duke of Buckingham's play with the same title. The alterations are chiefly omissions of indecent passages, which the refinement of the present time would not suffer.

Albumazar, a comedy, with alterations, acted at Drury Lane, 8vo., 1773. This excellent old comedy was revived with all the strength of the house, as it had been before in 1748; yet notwithstanding, was not so successful as it deserved to have been.

Alfred, a tragedy, altered from Mallet, acted at Drury Lane, 8vo., 1773.

A Christmas Tale, in five parts, acted at Drury Lane, 8vo., 1774. This has since been reduced to two acts, and performed as an after-piece.

The Meeting of the Company, a prelude, acted at Drury Lane, 1774; not printed.

May Day, a ballad opera, acted at Drury Lane, 8vo., 1775.

The Theatrical Candidates, a prelude, acted at Drury Lane, 8vo., 1775. The last two pieces are printed together.

He also made some alterations in "Rule a Wife and have a Wife," "Mahomet," and many other pieces which were performed during his management.

Besides the several pieces mentioned in the foregoing anecdotes, he was the author of many prologues and epilogues, too numerous to be here particularized. He also wrote some poems in "Dodsley's Collection of Poems," vol. iii.; letters in the *St. James's Chronicle*, signed Oakley; many little poems in magazines and newspapers, and particularly some in the *Gentleman's Magazine* for 1740,* which seem to have been among the earliest of his productions.

The farce of "High Life Below Stairs," which is frequently ascribed to him, is omitted in the above list, as there are many reasons to believe it to have been written by another person, the late Mr. Townly, Master of Merchant Taylors' School.

William Combe's Works.

[1852, Part I., pp. 467-469.]

A perfect list of the works of William Combe, the well-known author of "Dr. Syntax," has never yet been published, and it may not be ill-timed to do so now that a question has been raised as to the authorship of "Lord Lyttelton's Letters," one of his works.

On the 8th June, 1823, Mr. Ackermann wrote to Combe, "I have a favour to ask of you—it is a list of all the works you have

* See pp. 460, 461, 462, 464. In p. 567 is a song by Mr. Walmsley, with a verse added to it by Mr. Garrick; and in vol. xv. [1745], p. 102, a Latin translation, by Mr. Walmsley, of "My Time, O ye Muses," a well-known ballad of Dr. Byrom's.

wrote or sent to press; no use will be made of it in your lifetime without consent." This letter was written to Combe whilst on his death-bed—he survived its receipt eleven days only.

What became of the bulk of Combe's papers after his death I know not; but a commonplace book, scraps of poetry, some letters, and three lists of his works were preserved, and a few years ago came to my hands. Two of the lists are in Combe's own handwriting, and in the hope that copies may be found deserving a niche in the *Gentleman's Magazine*, I readily give them. Their insertion may, at all events, serve one good purpose: all future speculation as to the authorship of many of the works here mentioned will be avoided.

The Works of Mr. Combe.

Translation of Sonini's Travels in Egypt.

Translation of General Jordan's Defence of his Conduct during the French Revolution.

Translation of Ripaud's Egypt.

Captain Hanger's Life. 2 vols. From his papers and suggestions. Several articles in two volumes of the Asiatic Register, particularly the Life and Character of Governor Holwell.

The Philosopher in Bristol. 2 vols.

Clifton: a Poem, in Spenser versification, published at Bristol.

Letters supposed to have passed between Sterne and Eliza. 2 vols.

Letters between a Lady of Quality and a Person of Inferior Rank. 2 vols.

Royal Register. 9 vols.

Letters of an Italian Nun and an English Gentleman. 2 vols.

The Diaboliad. In two parts. 1776-77.

Interesting Letter to the Duchess of Devonshire.

Anderson's History of Commerce. 4 vols., 4to. The first 3 vols. corrected and enlarged, and the whole of the 4 vols. compiled, arranged, and written by me.

A Review of an Important Period, involving the State Proceedings on the late King's First Illness. 1 vol., 8vo.

The Devil upon Two Sticks in England. The last edition, with considerable additions, in 6 vols.

Letters in Imitation of Mr. Sterne. 1 vol.

A Review of the Law Case between Mackreth and Fox Lane, not published.

On the Disputes of the Royal Academy.

The third volume of Ackermann's Microcosm of London. 1 vol., 4to.

The History of Westminster Abbey. 2 vols., 4to.

The History of the University of Oxford. 2 vols., 4to.

The History of the Public Schools, except Winchester, Harrow, and Rugby. 1 vol., 4to.

The History of Madeira. 1 vol., 4to.

Letter from a Country Gentleman to a Member of Parliament. 1789.

Considerations on the Approaching Dissolution of Parliament. 1790.

Brief Observations, etc., on the Stoppage of Issues in Specie, etc. 1801.

A Word in Season to the Traders, Manufacturers, etc. 1792.

The Royal Interview, etc. 1789.

Plain Thoughts of a Plain Man, etc. 1797.

Two Words of Counsel and One of Comfort. 1795.

The Schola Salerni, or Economy of Health.

Letter of a Retired Officer, being a Defence of Colonel Cawthorne.

Poetical Illustrations of Drawings by the Princess Elizabeth.

The Traitor : a Poem. 1781.

The Royal Dream. 1785.

The First of April : a Poem. 1777.

Heroic Epistle to a Noble D——. 1777.

Heroic Epistle to Sir James Wright. 1779.

Heroic Epistle to Sir Joshua Reynolds. 1777.

The Auction : a Town Eclogue. 1780.

The Fast Day : a Lambeth Eclogue. 1780.

A Letter to the Duchess of Devonshire. 1777.

A second ditto. 1777.

The Justification : a Poem. 1777.

The World as it Goes : a Poem. 1779.

Dialogue in the Shades, between Dr. Dodd and Chase Price.

Description of Patagonia, from the papers of the Jesuit James Falkner. 1774.

Foot's Life of Murphy, from papers, suggestions, and criticisms furnished by him.

History of Mauritius, from materials furnished by the Viscount Grant.

The third volume, added to a former edition, of Fashionable Follies, a novel by Mr. Vaughan.

The History of the Thames. 2 vols., imperial 4to., by the Boydells.

Pic Nic.

Lord Lyttelton's Letters. 2 vols., duod.

Translation of Alf. von Deulmen.

Illustrations of Cooke's Graphic Sketches of the Thames.

The Rhine : Letters as to the Boundaries.

Anderson's Embassy to China. 4to.

Anderson's Account of the Campaign in Egypt.

Voyage of Captain Neares to North-West Coast of America.

Sir Alexander Mackenzie's Journey across the same.

Sir Alexander Mackenzie's Voyage to South America.

Translation of Colnett's Voyage to South America.

Doctor Syntax. Vol. i. first appeared in monthly detached pieces, in verse of about 300 lines, to illustrate *one* subject which I never saw till it was completed. Vols. ii. and iii. were published in monthly numbers of about 1,000 lines for three subjects, without any opportunity of preparation but from the 16th of each month to the following 1st, etc.

The Dance of Death. 2 vols.

The Dance of Life. 1 vol. carried on in the same manner, but the type being larger, the lines in each monthly number were less.

Quæ Genus. 1 vol. was carried on in the same manner as Dr. Syntax.

Description of Antiquities in the City of York. 4to.

Miscellanies.

About thirty articles in different reviews.

Not less than two thousand columns in newspapers.

The minor contributions I do not presume to guess at the number.

I have memoranda of seventy memorials, etc., to public boards, bodies, etc., with statements, some of them of great length.

About 200 biographical sketches, etc.

Seventy-three sermons, some of which have been printed.

Assistances in verse to illustrate the principal plates, chiefly views of places, in Ackermann's *Poetical Magazine*, besides "Dr. Syntax," which first appeared in that publication.

For several years I was a contributor to Ackermann's "Literary Repository":

1st. A series of Letters from a Young Lady of Fortune on a Visit in London to a Sick Mother in the Country. Mr. A. did not think them lively enough for his purpose, and I did not bring them to a conclusion.

2nd. The *Modern Spectator*, in monthly numbers.

3rd. The *Female Tatler* succeeded, and was more particularly confined to female subjects. But from the intrusion of other things I fear that I took the liberty of too frequently obtaining contributions, if not occasionally stealing from others, though on these occasions it is not improbable that I supplied my deficiency with something better than I should have myself produced.

I could also name some works of no inconsiderable size and reputation in which I have been sought to act as a pioneer by clearing away what appeared to me to be superfluous, to be entrusted with the task of improvement, either as to mode or to matter, to render

reasoning more perspicuous, and to strew the path of truth with flowers. Of this I have been thought capable by those whose favourable opinion in any branch of literature would justify a rational pride; but such labours must be confined to my own bosom, and these works, in which I should be glad to acknowledge my share of the labour, and they are not a few, must be *nameless*. Such was the actual or implied condition of the remunerations I received from those whose names they bear, or to whom they are attributed.

Most of these publications went through multiplied editions, and the writer had no reason to be dissatisfied with the public reception, of any of them, and, as near as it may be thought possible, and I believe I am, in a great measure, rigidly correct, I had not the assistance of a *dot* to an *i* from any amanuensis. I trusted to my own exertions and talents, such as they are—knowledge, etc. My pen asked for no aid.

In list No. 3, which is in the handwriting of another person, the following works are mentioned:

Campaigns of Count Alexander Suwarrow Rymniski. 2 vols. 1799.

Official Correspondence at Rastadt. 1800.

I have also Combe's MS. of a piece in one act, called "The Flattering Milliner; or, A Modern Half-hour," represented at the Bristol Theatre, 11th September, 1775, for the benefit of Mr. Henderson. "This little performance (Combe states) was written in one evening and part of the succeeding morning."

ROBERT COLE.

Works on Archery.

[1832, Part I., pp. 594-599.]

The first and still the most celebrated treatise on archery is the "Toxophilus" of Roger Ascham; which, from the pleasant conversational style in which it is written, might deservedly be esteemed as a prototype of Isaak Walton's "Angler." The original edition was printed in 4to., 1545. It has no title-page, but on the first leaf is a large cut of the king's arms, supported by a Bible inscribed "Veritas," and a bow. To the Bible is attached this couplet:

"Hac fusa est nostris Babylonica pestis ab oris,
Hac praua ad Stygias dogmata trusa plagas."

To the bow the following:

"Hoc Scotus and Gallus fracti domitiq. iacebunt,
Subiecti Domino colla superba suo."

And below are these lines in English:

"Reioyse Englande, be gladde and merie,
TROTHE ouercommeth thyne enemyes all,

The Scot, the Frenchemen, the Pope, and heresie
 OVERCOMMED by Trothe, have had a fall ;
 Sticke to the Trothe, and euermore thou shall
 Through Christ, King Henry, the Boke, and the Bowe,
 All maner of enemies quite ouerthrowe."

At the back are some Latin verses by Walter Haddon, the celebrated scholar of Cambridge. After a dedication to the king,* occupying four pages, and an address, "To all gentlemen and yomen of Englande," filling five, comes the only title :

"TOXOPHILUS, the schole of shootinge, conteyned in tvvo bookes."

Book A occupies fifty leaves (so numbered, not by pages); and book B forty-two; on the last of which is the colophon :

Londini, in ædibus Edouardi Whytchurch. Cum priuilegio ad imprimendum solum, 1545."

The copy in the British Museum was formed by the Rev. Mr. Dodd, of Westminster, at the desire of the late Mr. Archdeacon Nares, as we learn from an inscription on the first fly-leaf, and the statement which follows :

"Made up by MSS. from a perfect copy, of the same date and printer, in the possession of the Rev. J. W. Dodd; who, after repeated inquiries and search into various libraries, could meet with only five copies of this edition: one perfect belonging to R. Howarth, Esq., of Chancery Lane; three imperfect purchased by J. W. Dodd at various times, out of which he has been enabled to form one complete and fine printed copy; and has filled up his remaining two copies with MSS. facsimile; the fifth is this belonging to the British Museum, and bound up with two subsequent editions, 1571, printed by Marshe (erroneously called the first), and 1589 by Jeffes.

"The first and last editions in this vol. were completed from his own perfect copy by J. W. D.

"N.B.—1545 is not mentioned by Ames. August 19th, 1807."

Mr. Howarth's copy was sold at the sale of his library by Mr. Sotheby, March 10th, 1826, for £1 16s.; about 1792 a copy was sold at a sale for £3 13s. 6d.†

The second edition is in 4to. :

"TOXOPHILUS, The schole, or partitions of shooting, containd in ij bookes, writte' by Roger Ascham 1544, and now newlye perused. Pleasaunt for all Gentlemen and Yomen of England for theyr pastime to reade, and profitable for their vse to folowe both in warre and peace."

"Anno 1571. Imprinted at London, in Flete-streate, neare to Saint Dunstones Church, by Thomas Marshe."

* Reprinted in the "British Bibliographer," vol. iv., p. 206.—On Ascham's presenting this book to the king, he obtained a pension of £10 a year for life.

† Entry in the copy of Wood's "Bowman's Glory," formerly belonging to Miss Banks, now in the British Museum.

This title, which is printed within an ornamental border, in the place of the devices before described, is almost the only variation of this edition from the first; it is very literally reprinted in 63 folios. Nor does the third edition of 1589 materially differ, except in being on a smaller quarto. The title is the same, with this imprint:

"At London, Printed by Abell Ieffes, by the consent of H. Marsh. Anno 1589."

There is a second copy of each of these two editions in the British Museum, from the collection of King George the Third. The "*Toxophilus*" was partly reprinted in Roberts's "*English Bowman*," 1801, and entirely at Wrexham in 1788, by the Rev. John Walters, M.A., from the edition of 1571. It has also been included in the two editions of Ascham's Works, one edited in 1762, by "J. Bennet, master of the boarding-school at Hoddesden, Herts," and the other published in 1815, by White, Cochrane and Co.

An interesting critique on Ascham's "*Toxophilus*" was given in the *Retrospective Review*, 1821, vol. iv., pp. 76-87.

1568.—In the "*Institucion of a Gentleman*," printed in this year by Thomas Marshe, is a chapter on "Shooting in the long Bowe," which contains a passage warmly commending Ascham's book. In the numerous similar publications which were written during the succeeding century, the subject was not neglected; but the present list must be principally confined to books on archery.

1581.—In the long title-page of the "*Pathwaie to Martial Discipline*," by Thomas Styward, it is mentioned that one division of his book was to show "How to bring Bowes to a great perfection of service;" but in 1583 there was a separate publication to the same purpose by Richard Robinson:

"The auncient Order, Societies, and Unitie Laudable of Prince Arthure and his Knightly Armory of the Round Table. With a Threefold Assertion frendly in favour and furtherance of English Archery at this day. Translated and corrected by R. R."

"London, Imprinted by Iohn Wolfe, dwelling in Distaffe-lane, neere the signe of the Castle, 1583, 4to., pp. 104."

This book, although in itself little more than a series of doggerel verses, yet leads to some interesting information respecting the City bowmen in the reign of Elizabeth. The dedication, signed "Richard Robinson, Citizen of London," is addressed:

"To the Right worshipful M. Thomas Smith, Esquier, chiefe Customer to her Maiestie in the port of London, and to the worshipfull Socyety of Archers, here yearely celebrating the renowned memory of the magnificent Prince Arthure and his Knightly traine of the Round Table."

And in a memorial by Robinson of his works and his poverty, which remains in the British Museum, occurs the following statement of his recompense for this production:

"Dedicated by me to the sayd Mr. Thomas Smith, her Ma^{tie} cus-

tomers, representing himself Prince Arthure,* who gave me for his booke, vs. His 56 Knights gave mee every one for his xviii*l*., and every Esq^{re} for his booke viij pence, when they shott vnder the same Prince Arthure at Myles end green."

Fifty-eight pages of the book are occupied each with a blank shield, surmounted with the name of one of the Knights of the Round Table, whose imaginary armorial coat is described in eight lines of verse. Camden mentions in his "Remaines" (edit. 1637, p. 342), that "the shields of King Arthur's Round-table Knights were devised to teach young men the termes of blazon;" and it appears from Robinson's own account that these verses were translated from a French book, which was printed at Paris, in 1546. Their appropriation to the London archers seems to have been an after-thought. However, it appears that the members of the corps had taken to themselves *noms-de-guerre* from the roll of King Arthur's chivalry; and the "worshipfull citizens" who were disguised under each romantic title are denoted in Robinson's book by their initials placed by the sides of the blank shields. The first that occurs, H. O., under the name of Sir Lancelot du Lac, we know to have been "Maister Hewgh Offly." This is recorded in a book entitled "Positions," written by Richard Mulcaster, who was Head-master of Merchant Tailors' School. Mulcaster was himself an archer, who had pursued the exercise with Roger Ascham himself; and he mentions "Maister Hewgh Offly, as Sir Lancelot, the famoset Knight of the fellowship which I am of." I would quote here the whole of the interesting passage in which this occurs, had it not already been printed in your pages,† as well as in the complete account of Robinson's book, by Joseph Haslewood, Esq., F.S.A., which is given, with extracts, in the "British Bibliographer," vol. i., pp. 125-135, preceded in pp. 109-120 by a notice of another of Robinson's publications (the "Life of King Arthur"), accompanied by extracts from the autobiographical document mentioned above. The great scarcity of the "Order of Prince Arthur" is noticed in the "Bibliographer;" the copy of this work now in the King's Library at the British Museum (wanting pp. 34-45) formerly belonged to Peter le Neve, in whose writing is this memorandum:

"M^d. Mr. Hearne, Thomas, saith in one of his papers to one of his volumes of Leland, or of his other books printed by subscription, that neither Mr. Anstis, Garter, or himself, ever saw this book. PETER LE NEVE."

Under which is added:

"This note caused this book to sell much dearer than was expected."

* It has been said that the society received its name from the elder son of King Henry VII., he being fond of archery; but this seems to be a misapprehension.

† See *Gent. Mag.*, vol. lxx., p. 511 [see note 36]; in which volume are some elaborate memoirs of Mulcaster.—The initials of Mulcaster do not occur in Robinson's book, although the date of his "Positions" is 1581, only two years before.

If I rightly understand a mark on the title-page, Le Neve had given 6d. for it, and it was sold for £1 1s.

In 1584 was printed "The Merry Report of Archerie," a poem in six-line stanzas, by W. E. This must be the same as "a new Yorkshyre song," dated "from Yorke, by W. E. [William Elderton.] Imprinted at London by Richard Jones, dwelling neere Holburne Bridge, 1584." This was reprinted by Ritson, from Major Pearson's copy, in his "Yorkshire Garland," in 1788, and again reprinted by Mr. Haslewood, in his edition of "Northern Garlands," in 1810. The whole ballad is on archery.

Part of Sir John Smythe's "Discourse on Weapons," 1590, treats "of the great sufficiencie, excellencie, and wonderfull effects of Archerie;" in opposition to whom, and Sir Roger Williams, the author of a "Discourse on War," printed in the same year, a doughty captain entered the field in—

"A Breefe Discourse, Concerning the force and effect of all manuell weapons of fire, and the disability of the Long Bowe or Archery, in respect of others of greater force now in use. With sundrye probable reasons for the verrifying thereof; the which I have doone of dutye towards my Soveraigne and Country, and for the better satisfaction of all such as are doubtfull of the same. Written by Humfrey Barwick, Gentleman, Souldier, Captaine, Et Encor plus oultre."

"At London, Printed for Richard Oliffe, and are to be solde in Paules Churchyard at the signe of the Crane. (No date.) 4to., 42 leaves."

The dedication is addressed

"To Henry Carey, Baron of Hunsdon, K.G., Lord Chamberlaine of her Maiesties householde, Lord Governour of Barwick, Lord Warden of the Marches for and anenst Scotland, Lord Lieutenant of Suffolk and Norfolk, Captain of her Maiesties Gentlemen Pensioners, and Privy Councillor."

The work already alluded to in page 209 [see note 37], as perhaps the work of Mr. R. Sharpe, bears the date of 1596, not 1594:

"A briefe Treatise to prooue the necessitie and excellence of the use of Archerie. Abstracted out of ancient and moderne Writers. By R. S. Perused and allowed by Authoritie."

"At London, Printed by Richard Iohnes, at the Rose and Crowne, next above S. Andrewes Church in Holborne, 1596, 4to., 12 leaves."

This was drawn up under the direction of the Companies of Bowyers and Fletchers, who were now suffering from the decay of their trade; see some extracts in the "British Bibliographer," vol. i., p. 448. It is in the British Museum, as is also the following:

"The Double-armed Man, By the New Inuention: Briefly shewing some famous Exploits atchieued by our Brittish Bowmen: With seuerall Portraitures proper for the Pike and Bow. By W. N[cade], Archer."

"Printed for I. Grismund, at the signe of the Gun in Pauls Alley, 1625."

This consists of eighteen quarto leaves, with six well-drawn large cuts, representing men armed with a weapon formed of a pike and bow united. The project was revived in 1798, by Mr. R. O. Mason, as will be noticed hereafter. Some extracts from "The Double-armed Man" are given in the "British Bibliographer," vol. ii., p. 411.

In 1628 was published :

"A new Invention of shooting Fireshafts in Long Bowes, by a true Patriot, London, 4to."

In 1634 appeared Markham's "Art of Archerie," which has been already noticed, and its frontispiece copied, in your April magazine. [See note 38.] That frontispiece has been supposed to represent King Charles ; but it strikes me as quite as probable that it was intended to represent the accomplished author, Gervase Markham, in his best bowman's costume.

Under the date of 1662 we have a sermon "On the use of the Bow," by Dr. Arthur Bury ; the text was 2 Sam. i. 18, which was applicable to an archery mark :

"Now Absalom in his lifetime had taken and reared up for himself a pillar, which is in the king's dale ; for he said, I have no son to keep my name in remembrance ; and he named the pillar after his own name, and it is called to this day Absalom's place."

It is not a little remarkable that "Absoly" was one of the last marks which remained in Islington Fields, as already noticed in p. 212. [See note 39.]

The sermon was probably less dull than the grand "heroic poem" which succeeded :

"Archerie Reviv'd ; or, the Bow-Man's Excellence, an Heroick Poem, being a Description of the use and noble Vertues of the Long Bow in our last age, so famous for the many great and admired Victories won by the English and other Warlike Nations over most part of the world. Exhorting all brave Spirits to the banishment of Vice by the use of so noble and healthful an exercise. Written by Robert Shoterrel and Thomas Durfey, Gent."

"London, printed by Thomas Roycroft, Ann. Dom. 1676, 8vo., pp. 80."

At the sale of Mr. Howarth's library in 1826, a copy of this poem produced 10s. Tom Durfey was a poet by trade, and is commemorated in the "Biographia Dramatica," and other dictionaries of authors : but Shoterrel published nothing else. Indeed, it is evident, although his name comes first, that the poem was only his because he bought or patronized it ; his name appears as Captain of the Toxophilite Society in 1671.

In 1682 appeared Wood's "Bowman's Glory." The title (which has been already given in p. 115 [see note 40]) is followed by a

dedication to the king, occupying four pages; then succeeds another "Epistle Dedicatory" of eight pages.

"To the Honourable Sir John Ernley, Knight, one of his Majesties most Honourable Privy Council, and one of the Lords Commissioners of his Majesties Treasury; Sir Edward Hungerford, Knight of the Bath; Sir Gilbert Talbot, Knight; and Sir Joseph Williamson, Knight."

Two pages of verses follow, which were taken from "Pleasant Dialogues and Drammas," etc., by Thomas Heywood, 1637, p. 280. The patents of the three kings (Henry VIII., James I., and Charles I.) occupy 32 pages, and then ensues the following title:

"A Remembrance of the worthy Show and Shooting by the Duke of Shoreditch, and his Associates the Worshipful Citizens of London, upon Tuesday the 17th of September, 1583. Set forth according to the Truth thereof, to the everlasting Honour of the Game of Shooting in the Long Bow. By W. M."

"London, printed in the year 1682."

This, which occupies 36 pages, is probably a reprint of a tract printed in the reign of Elizabeth. The next article (pp. 69-72), "A brief description of the Show made at S. Martin's in the Fields, in setting up her Majesties Stake," belongs to the same period. Lastly comes (pp. 73-78), "A brief Relation of the several appearances of Archers since His Majesties Restauration." These took place in 1661, 1676, 1681; to which are added, in a postscript of two pages, printed after the publication of the book, the solemnities of 1682.

The second edition of this work has the same title, with this imprint:

"London, Printed by George Larkin, Printer to the Regiment of Archers. 1691;"

and a fresh dedication, by Sir William Wood to King William and Mary. From the "Epistle Dedicatory," the name of Sir John Ernley is omitted; but the other names are the same.

The copy of the first edition, now in the British Museum, belonged to Miss S. S. Banks, who has inserted in it the opinions of several booksellers whether any print belongs to the work, of which memoranda the following is the most important:

"1792, December 18. Mr. Leigh, York Street, Covent Garden, told me that he sold Wood's 'Bowman's Glory' (the 1st edition) lately with the print, for £1 11s. 6d.; the print a small and very ill executed (quite like a common penny print), was an Archery procession."

But the following appears to be the correct statement of the case:

"Mr. Brand is of opinion that there is no print belonging to Wood's 'Bowman's Glory,' but that any copy which may have been sold with one, has had an old Archery print stuck into it which did not belong to it. January 19, 1793."

Miss Banks's copy of "The Bowman's Glory" was a presentation from the worthy author to its original owner, as we find from this inscription on the fly-leaf:

"Edward Philliess, his Book, Given him by Mr. Wood his Relation, the Best Auther in his days ; and was Buried in Clarkenwel by the Company of Archers all with theire Bowes and Arows, and showt 3 Times over his Graue, and theire sett up for him a monument in the walls in versis."

Wood's poetical epitaph has been already given in your February number, p. 116. [See note 41.]

With the exception of the edition of the Finsbury "Aim," printed in 1738 (and already noticed in p. 211 [see note 42]), I now find no English work on archery for nearly a century. During the interval, however, there were printed at Edinburgh, in 1726, "Poems in English and Latin on the Archers and Royal Company of Archers, by several hands," 8vo., from which Mr. Kempe has quoted the lines by Allan Ramsay in p. 422 ; and in 1734, "La Parade des Archers Ecossais, Poeme Dramatique," 4to.

Shortly after the revival of Archery, under the patronage of Sir Ashton Lever, the Hon. Daines Barrington in 1783 communicated to the Society of Antiquaries his "Observations on the Practice of Archery in England," which occupy 23 pages of the seventh volume of the "Archæologia."

In 1788 was published :

"Philotoxi Ardenæ ; the Woodmen of Arden ; a Latin Poem. By John Morfitt, Esq., Barrister-at-Law. With a translation in Blank Verse ; another in Rhyme ; attempted in the manner of Dryden, and dedicated (by permission) to the Right Honourable the Countess of Aylesford ; and an essay on the superiority of Dryden's Versification over that of Pope and of the Moderns ; by Joseph Weston.

"Waller was smooth, but Dryden taught to join
The varying verse, the full resounding line—
The long majestic march—and energy divine !"

"Birmingham : etc. [no date], 4to., pp. 34."

In 1791 :

"Anecdotes of Archery, ancient and modern. By H. G. Oldfield. 12mo., pp. 92."

Two letters, produced by this publication, will be found in your vol. lxi., pp. 1021, 1170. [See note 43.] Mr. H. G. Oldfield, of Great Scotland Yard, was joint author with R. R. Dyson, of a "History of Tottenham."

In the following year another volume of "Archery Anecdotes" was published by another topographer, Mr. Hargrove, author of the "History of Knaresborough :

"Anecdotes of Archery, from the Earliest Ages to the year 1791.

Including an account of the most famous Archers of ancient and modern times, with some curious particulars in the life of Robert Fitz-ooth, Earl of Huntington, vulgarly called Robin Hood; the present state of Archery, with the different societies in Great Britain, particularly those of Yorkshire, Lancashire, and Durham. By E. Hargrove."

"York: Printed for E. Hargrove, Bookseller, Knaresbro'; and sold by all the Booksellers of York, Leeds, and Ripon. M.DCC.XCII., 12mo., pp. 104."

It is dedicated to George Allan, Esq., F.A.S., and is embellished with engravings of the medals of the Yorkshire and Darlington Archers.

In the year 1792 was also published:

"An Essay on Archery, describing the Practice of that Art in all Ages and Nations. By Walter Michael Moseley, Esq."

"Worcester, Printed by J. and J. Holl, and sold by J. Robson, London. 1792, 8vo."

This has four plates, in the style of those in Grose's "Military Antiquities." It was noticed by a correspondent of the *Gentleman's Magazine* in vol. lxii., p. 1106; and the author replied, *ibid.*, p. 1193, in a letter dated from Glasshampton, near Worcester. [See note 44.]

In January, 1793 (vol. lxiii., p. 6), it is announced that Mr. William Latham, of Eltham in Kent, F.S.A., and antiquary to the Society of Royal Kentish Bowmen, had commenced in 1788 a "General History of Archery;" but this was never published.

"Archery: a poem. Printed for the Author. 1793, 8vo."

No bookseller or printer's name. Dedication: "To the Right Honourable Noblemen, and the Gentlemen Archers, subscribers to his publication, this poem upon Archery is respectfully dedicated by their obliged humble servant, The Author." Prefixed are three songs on the subject, one of them for the Lancashire Bowmen, another for the Teucerean Archers. The volume also contains a poem on "The Deluge," and "Georgics," in two parts, a poetical essay on agriculture inscribed to the Reverend Joseph Harrison, of Ince, and Master of Frodsham School, Cheshire.

In 1798 appeared:

"Pro Aris et Focis. Considerations of the Reasons that exist for reviving the use of the Long Bow, with the Pike, in aid of the measures brought forward by his Majesty's Ministers for the defence of the Country. By Richard Oswald Mason, Esq.; 8vo."

"London, Printed for T. Egerton, Military Library, Whitehall, 1798, 8vo., pp. 59."

This is illustrated with seven figures of archers in positions. The idea was the same as that proposed by Neade in 1625, although, on a cursory perusal of his book, I do not see that Mr. Mason makes any reference to the double-armed man.

In 1801 was published a volume which is perhaps the most com-

prehensive treatise on the subject of archery. It is a general history of the art, and comprises the best parts of the works of Ascham and Wood, as well as a variety of other information.

"The English Bowman ; or, Tracts on Archery ; to which is added the second part of the Bowman's Glory. By T. Roberts, a member of the Toxophilite Society."

"London : Printed for the author by C. Roworth, Hudson's Court, Strand. Sold by Mr. Egerton at the Military Library, Charing Cross ; also by Mr. Waring at his Archery Ware-Rooms, Caroline Street, Bedford Square, 1801. 8vo., pp. 300."

It has a figure of an archer as a frontispiece, and an engraved dedication:

"To his Royal Highness the Prince of Wales, Patron ; Mrs. Crespigny, Patroness ; his Grace the Duke of Bedford, President ; the Vice-Presidents and other members of the Toxophilite Society, and to all other societies of archers in England and Ireland."

With this the last generation of archery publications ceased ; until in the present year, since the subject has been discussed in your pages, there has appeared :

"The British Archer ; or, Tracts on Archery. By Thomas Hastings, Esq., Collector of his Majesty's Customs in the Isle of Wight. 1832."

In this list I have not included the Aims of Finsbury and St. George's Fields, which have been already noticed, or the rules, etc., belonging to the modern societies, of which it would probably be difficult to form a complete list. The following occur in the catalogue of the British Museum :

Laws of the Toxophilite Society, 1781, 1791, 1793.

Names of members of the same, 1792.

Rules for the Society of Royal Kentish Bowmen, 1787, 1789.

Rules and orders of the Society of John of Gaunt's Bowmen, revived at Lancaster in 1788, 1791.

Rules of the Eagle Bowmen, instituted in 1793.

Notices of several of these corps will be found in Hargrove's "Anecdotes of Archery."

At the sale of Mr. Howarth's library, before mentioned, the "Laws for Shooting the Easter Target established by the Royal Society of Finsbury Archers, anno 1754, drawn by Mr. John Robertson," a MS. in three volumes, was sold for £1 9s. to Mr. Harding.

"The History of the Honourable Artillery Company," published in 1804 by your late esteemed correspondent, Anthony Highmore, Esq., of course abounds with the annals of London archery, and has been quoted on that account in your recent articles ; and I perhaps should not conclude without mentioning a previous publication or "Royal Patents and Letters for incorporating and encouraging the Honourable Artillery Company," which, besides the three royal

charters before mentioned, contains letters of William III., 1690, Queen Anne, 1702, George I., 1715, and George III., 1766.

In 1795 there was published a whole-length portrait of his late Majesty, with bow, etc., dedicated to the Kentish bowmen. He was appointed Captain-General of the Artillery Company as early as March, 1766.

J. G. N.

Gardeners' Calendars.

[1804, *Part II.*, pp. 1103-1106.]

Describing all which have been written from the time of Evelyn, the first author of one in the year 1664, to the present time, a period of 140 years; pointing out the progressive improvement which the art of gardening has made by the introduction of at least 5,000 exotic plants since that time into the English gardens, and showing the great improvement in their cultivation, by inuring them to the climate, and raising many in greenhouses which had been obliged to be preserved in stoves, and several cultivated in the open air instead of greenhouses, by which great numbers now bring their flowers, seed, and fruit to perfection.

1664. Evelyn (John), Esq., F.R.S.

Till the time of Evelyn and Ray the art of horticulture, or gardening, and the science of botany had made but small progress in England, as the works published to that time prove; and, to show the progressive improvement which they made, I shall arrange the gardeners' calendars in chronological order as they were published.

John Evelyn, Esq., was the first president of the Royal Society, then lately established; and, by publishing his "*Sylva; or, Discourse on Forest Trees*," and "*Pomona*," in folio, laid the foundation of the present improved state of gardening, in the same year, with his "*Kalendarium Hortense; or, Gardeners' Almanack*," directing what is to be done in every month throughout the year, and what fruit and flowers are in prime, in 8vo.

This is the first gardener's calendar which was printed; and, on account of its extraordinary merit and novelty, by the year 1706 went through ten editions; nor has an author of any other nation attempted to write a book upon a similar plan.

No such book was to be found in France, except a translation of Bradley into French, about thirty years ago, as I was informed by Mr. Duchesne, an eminent botanist at Versailles, to whom I sent one of mine.

Since that time no less than twenty authors have published; but Evelyn's was held in such high estimation that no one attempted to publish another for above fifty years.

1717. Lawrence. *The Fruit-Gardener's Calendar*, in 8vo.

Not having seen this work, I cannot give an account of it.

1724. Miller (Philip), gardener of the Botanic Garden, Chelsea. *The Gardener's Calendar*. In 2 vols. 8vo.

Miller published his first work this year, entitled, "The Gardeners' and Florists' Dictionary; or, A compleat System of Horticulture, arranged under ten Heads;" instead of which every article is only in alphabetical order.

Very little of this work appears to be his own, as he mentions the various authors from whom he has borrowed, as Mortimer, Lawrence, Switzer, Collins, Cook, Evelyn, Ray, Deerham, Boyle, Whitmill, Grew, London, Wise, and particularly Bradley.

In the work is interspersed a gardener's calendar under the respective months.

In 1731 he published a "Gardener's Calendar," in 8vo., price 4s.; and this work enlarged to a folio volume, price 30s.

His calendar had a run for nearly twenty years, without any other author publishing one, to 1765; there having been fourteen editions of it, all in 8vo. Of late years it has been printed in 12mo., similar to Mawe's or Abercrombie's.

It is very incorrect in directing articles to be planted out which have not been ordered to be sown. This must frequently be the case, unless the cultivation of a plant is written all at once, and then transferred under its respective months, similar to a tradesman's day-book being posted into his ledger.

1726. Whitmill (Benedict). *The Gardener's Universal Calendar*. 8vo. 2s.

He was an eminent nurseryman and skilful gardener at Hoxton, near London, as the directions he gives for the cultivation of plants fully prove.

1728. Bradley (Richard), Esq., Professor of Botany and F.R.S. *The Gentleman and Gardener's Calendar*. 8vo.

Mr. Bradley was indefatigable in improving the art of gardening; as his numerous works, besides this calendar, prove, consisting of two volumes in folio, four in quarto, and nearly twenty in octavo, on gardening, botany, and agriculture.

1746. Stevenson (Rev. David). *The Gentleman Gardener Instructed*, in 12mo.

A very trifling performance. It is to be hoped his doctrine was better than his directions for gardening.

1755. Justice (John). *The Scots Gardener's Director*, in 8vo.

This book should not have passed the Tweed, as it cannot be of the least use to an Englishman, and shows the inhospitality of the climate in Scotland in not producing various vegetables without the assistance of fire.

1758. Hill (John), M.D. *The Gardener's New Calendar*, in 8vo.

Dr. Hill divides the instructions of each month under the four

weeks. In a climate so uncertain and changeable as this such directions must confuse instead of instruct.

1763. Wheeler (James). *The Botanist's and Gardener's Dictionary and Calendar, on the Linnean System*, in 8vo., 6s.

Mr. Wheeler being a nurseryman at Gloucester enabled him to give proper instructions for the cultivation of plants.

1766. Mawe (Thomas). *Every Man his own Gardener; being a new Gardener's Calendar, with complete lists of Forest Trees, etc., with the varieties of each sort cultivated in English Gardens*, in 12mo., 4s.

Mr. Abercrombie is the author of this work, although published under the name of Mr. Mawe, gardener to the Duke of Leeds, to give it a sanction.

It has passed through various editions, and is now increased to 7s. Although it is styled a calendar, he gives the cultivation at large of most articles, but these in a very confused and irregular manner, and you are obliged to run through the month until you find the article you require.

A method is also wanting to find out immediately anything described in the month; and you are frequently directed to plant out what he has omitted to sow.

He has published a *Gardener's Dictionary* in 4to., and several volumes in 12mo., in which he has attempted to arrange the plants by their Linnean names; but not understanding them, like Miller, he has so regularly made similar errors to him that it appears he copied very much from him.

The titles of many of his works are so copious and so confused that you can scarcely discover what you are to have; and it is like a piece of the same sort of meat, though disguised under the different names of a stew, hash, fricassée, or ragoût.

1769. Garton (James). *The Practical Gardener and Gentleman's Directory for every Month of the Year*, in 8vo., 3s.

1771. Meader (James). *The Modern Gardener, or Universal Calendar, from the MS. of Mr. Hitt*, in 3 vols.

This book was chiefly copied from Mawe; and the plagiarism was so very conspicuous as to cause a lawsuit, in which Meader was convicted; and it was agreed he should never reprint it.

Truster (Rev. John), D.D. *The Garden Companion*, in 18mo., in marbled paper, 1s.

This was an abridgment of Dr. Hill's calendar into a small compass, and arranged like his under the four weeks.

— Weston (Richard). *The Gardener's and Planter's Calendar*, in 12mo., 3s. 6d.

Disapproving of the confused and irregular manner on which all the gardener's calendars are formed, I attempted one in which any article might more readily be found, by arranging them in different

paragraphs, numbered and corresponding with the table of contents for each month.

In this work there are copious directions for raising all sorts of timber trees.

In 1773, a second edition, improved and enlarged, in 12mo., 4s.

1773. Weston (Richard). *The Gardener's Pocket Calendar*.

On a new plan, in regular alphabetical order, with the necessary directions for keeping a garden in proper order in every month in the year. Also the cultivation of vegetables for the use of an army or garrison, particularly adapted to the present crisis.

With a copious index, containing above 1,000 articles, and an abridged cultivation of each plant.

The second edition in 1776, the third in 1782, in 18mo., 1s. 6d. The fourth edition in 1787, in 12mo., enlarged, and in a larger type, 3s. 6d., bound.

1774. Edmeades. *The Gentleman and Lady's Gardener*, in 8vo., 2s.

Mr. Edmeades was a seedsman near London Bridge, and published this for the use of his customers.

1778. *The English Gardener's New and Complete Calendar*, 8vo., 3s.

Ellis (John). *The Gardener's Calendar*, in small 8vo., 3s.

Mr. Ellis was gardener to the Bishop of Lincoln, and described the proper cultivation of plants as practised at that time.

1787. Weston (Richard). *The Gardener's Pocket Calendar*.

The fourth edition enlarged, and printed in foolscap writing-paper with a larger type, in 12mo., 3s. 6d., bound. A new edition of which is preparing for the press, and will soon be published with the modern improvements in gardening to the present time.

1797. *The Botanist's Calendar and Pocket English Flora*, in 12mo., 11s. 6d.

I have only the authority of Lackington's Catalogue for this work, and the *English Gardener's Calendar* in 1778; nor is there any author's name to either.

1800. Marshall (Rev. Charles). *Introduction to the Knowledge and Practice of Gardening*, third edition, in 12mo., 4s.

This book is practically adapted to young gardeners, having many judicious remarks on the cultivation of plants; but is deficient in not having an index, and the author makes a poor excuse for there not being one to it.

There is a calendar annexed to it which consists of only 33 pages. [See Note 45.] R. W.

Books on Horticulture and Botany.

[1806, *Part II.*, pp. 997-999.]

As the study and practice of horticulture and botany is constantly increasing in these united kingdoms, so justly celebrated for the modern improvements daily introduced, an account of the various authors who have written on those subjects cannot but be acceptable to many who are curious in such researches; and to show the progressive improvements, they are arranged in chronological order.

Although the art of printing was introduced into England about 1444, no books appeared in England on the cultivation of vegetables and fruit till 1480; nor on botany before 1516.

1480. Bryce (Hugh). *The Mirror of the Worlde*. This book is a translation from the French; was printed by Caxton, the first printer in England, at the expense of Hugh Bryce, an alderman of London; contains one hundred leaves; and amongst other subjects enumerates the following: Of the regions of Ynd, and of things founden there.—Of the trees that ben in Ynd, and of their fruyt.—Of the diversytes that ben in Europe and Affryce.

1516. Treveris (Peter). *The Grete Herbal*; another edition in 1527, a 3rd in 1539, and 4th in 1561. [See Note 46.]

1521. Arnolde (—). *The Customes of London*; or, *Arnolde's Chronicle*, fol. In one of the chapters is the following article, and appears to be the first book on those subjects, and Mascall and Hyll the next. "The crafte of graffing and plantynge, and alterynge of frutys, as well in colours as in taste."

1542. Macer (—). *Herbal*, translated out of Latyne.

1551. Turner, M.D. (William). *A New Herbal*; wherein are contained the names of herbes in Greeke, Latin, English, Dutch and Frenche, in folio, with cuts from Fuschius; second part, 1562; second edition, 1568; black letter.

1572. Mascall (Leonard). *New Art of Planting and Grafting*, 4to, and 12mo; another edition, 1652, 4to.

1574. Hyll (Thomas). *Art of Gardening*, black letter, 4to; second edition . . . third, 1586.

1578. Dodoens (—). *Niewe Herbal*; or, *History of Plants*; second edition, 1619.

1597. Gerrard (John). *Herbal with cuts*, folio; second edition, 1633.

— Lawson (William). *A New Orchard and Garden*, 4to; second edition, 1623.

1600. Platt (Sir Hugh). *Paradise of Flora*, 4to. Sir Hugh held a correspondence with all lovers of agriculture and gardening throughout England, and the public are much obliged to him for introducing so many new sorts of manure, which are described in his "Dyvers

Soyles for manuring Pasture and Arable Lands," 4to ; second edition in 1658, title changed to "The Garden of Eden."

1601. Holland, M.D. (Philemon). Pliny's Natural History, folio, translated into English.

The great improvements in horticulture and botany, since Pliny wrote, fully contradict the many ridiculous and absurd descriptions of plants recorded by him. The book, therefore, can only be read out of curiosity, by way of showing the ideas of the ancients.

1629. Parkinson (John). *Paradisi in Sole : Paradisus Terrestris* ; or, a Garden of Pleasant Flowers, folio, second edition, 1656.

This book is entertaining, in showing the taste of gardening at that period, and the flowers then cultivated.

1633. Johnson (Thomas). Gerard's Herbal, greatly enlarged and improved, with wooden cuts, folio.

At this day the book is held in high esteem, particularly by those who are fond of searching into the medicinal virtues of plants. Its usual price is three guineas, being very scarce.

1634. Johnson (Thomas). *Mercurius Botanicus*, 12mo., describing a journey from London, by Reading, Bath, Bristol, Gloucester, Isle of Wight, Southampton, Chichester, Petworth, Guildford, and London, describing above 700 plants, and a second journey into Wales, in 1639, 200 more.

1640. Parkinson (John). *Theatrum Botanicum* ; or, Theatre of Plants, folio.

1652. Grew (Nehemiah). *The Anatomy of Plants*, second edition, 1652, on 85 copper plates, folio.

The translation of this book into Latin, French, and Italian, in a few years after its publication, is a proof of its merit.

1656. Tradescant (John). *Hortus Tradescantianus*. An enumeration of his plants, shrubs, and trees, in garden at South Lambeth. Also, *Musæum Tradescantianum* ; or, a Collection of Rarities preserved there.

This catalogue exhibits the state of gardening at that period ; and, on account of two heads of him and his father by Hollar, the book has been sold, though only 202 pages in small 12mo., for three or four guineas.

The collection of his curiosities was left to Elias Ashmole, Esq., and is still preserved in the Ashmolean Museum at Oxford.

1658. Stephens and Brown. *Catalogus Horti Botanici, Oxoniensis*, 8vo.

— Evelyn, Esq. (John). *The French Gardener*, instructing how to cultivate all sorts of Fruit Trees and Herbs, folio ; a third edition in 1679, with cuts, translated from the French of La Quintinie.

1660. Raius (Joannes). *Catalogus Plantarum, in areâ Cantabrigiæ*, 8vo.

1660. *Catalogus Plantarum circa Cantabrigiam nascentium*, 8vo.

—— *Catalogus Plantarum Angliæ*, 8vo., 1670.

1664. Evelyn, Esq., F.R.S. (John). *Sylva*; or, a Discourse on Forest Trees and Pomona, folio; second edition, 1664; third, 1679; fourth, 1705; fifth (after his death in 1706), in 1726; each edition considerably augmented.

1664. — *Kalendarium Hortense*; or, Gardener's Almanack, directing what he is to do monthly throughout the year, 8vo., and what fruits and flowers are in prime.

This is the first gardener's calendar which was printed, and on account of its extraordinary merit, by the year 1706 went through ten editions; nor has any other nation written a book upon a similar plan, having made particular inquiry after them. For more particulars refer to the *Gentleman's Magazine* for December, 1804. [See *ante*, page 225.]

From the labours of two such eminent scholars as Evelyn and Ray, Horticulture and Botany appear to have been much improved.

1665. Rea (John). *Flora*; or, Complete System of Gardening, with cuts; folio.

—— *Flora, Ceres, and Pomona*, folio, 1676.

1670. Bacon (Lord). *Sylva Sylvarum*; or, a Thousand Curious Remarks in Natural History.

1672. Morison (Robertus). *Plantarum Umbelliferarum Distributio nova*; folio.

—— *Plantarum Historia Universalis*, 1680.

—— *Pars Tertia*; folio, 1699. Post auctoris mortem expleta et absoluta Jacobo Bobarto.

Works of great merit; but, being in Latin and so voluminous, read by few.

1673. Evelyn, jun. *Of gardens*, 8vo., translated from the Latin of Renatus Rapin, and by Gardiner, 1706.

1686. Raius (Joannes). *Historia Plantarum*, folio; tomus secundus, 1687; tertius, 1704; tres conjunctim, 1716.

1691. Plucknetius (Leonardus). *Phytographia*, 4to.

—— *Almagestum Botanicum*, 1696.

—— *Almatheum Botanicum*, 1705.

—— *Opera Botanica*, 4 tomi, 4to.

1692. Petiverius (Jacobus). *Musei Petiveriani Centuriæ decem. Cent. 9 et 10*, 1703, 8vo.

—— *Herbarium Britannicum*, folio, 1702.

1693. Evelyn, Esq., F.R.S. (John). *Treatise of Orange-Trees*, from the French of Quintynie, folio, with cuts.

1696. Raius (Joannes). *Synopsis Methodica Stirpium Britannicarum*. The last edition in 1724 by Dillenius.

Having had some little contest with Rivinus and Tournefort concerning his method of arranging plants, caused him to renew and

amend his own method, and to draw it up in a completer form than he had used in his of 1682, or in his History of Plants.

1696. Sloanes, M.D. (Hans). *Catalogus Plantarum quæ in Insulâ Jamaicâ spontè proveniunt, vel vulgò coluntur*, 8vo.

— *Voyage to Jamaica, with the Natural History of the Trees, Herbs, etc.*, 2 vols., folio; 1st, 1707; 2nd, 1725.

1699. London and Wise. *Compleat Gardener*, cuts, 8vo.

— *The Retired Gardener*, 2 vols., 8vo.—Mr. Wise was gardener at Kensington Palace.

1702. Gilbert (Samuel). *The Florist's Vade-mecum*, third edition, 12mo. In this small book is a particular description of the roses cultivated in the English gardens at that period, very accurately described.

1712. James (—). *Theory and Practice of Fine Gardens*, with cuts, 4to., translated from Le Brun, exhibiting the state of gardening at that period in France.

1716. Bradley (Richard), Professor of Botany and F.R.S. Although the country had a great loss by the death of Evelyn, yet he was succeeded in twenty years after by another of equal abilities, and indefatigable in endeavouring to improve the art of gardening, as Bradley's numerous works will testify, consisting of two volumes folio, four quarto, and nearly twenty in octavo, on Gardening, Botany and Agriculture; but, his works being frequently reprinted from time to time with additions, it is difficult to distinguish them properly, as there never was one complete edition of them all.

[1806, *Part I.*, pp. 1100-1103.]

1717. Switzer (Stephen). *Icknographia Rustica*; or, *Gardener's Recreation*, with cuts, 3 vols., 8vo.; *The Practical Fruit-Gardener*, cuts, 8vo.; *The Practical Kitchen-Gardener*, 2 vols., 8vo.

Lawrence (—). *Art of Gardening*; and *Fruit-Gardener's Calendar*, 8vo.

1721. Moore (Sir John). *England's Interest*; or, *the Gentleman's and Farmer's Friend*, with Directions to make Cyder Royal, 8vo.

This treatise is worth perusing, and will inform you of the method of making good wine from your own gardens and orchards; and at this time particularly so, on account of the present price of wines.

1728. Langley (Batty). *Principles of Gardening*.

1729. *Pomona*; or, *Fruit-Gardener*, with 79 plates, folio.

1730. *The Gardener's Catalogue of Trees and Shrubs Cultivated in the Open Air*, with 21 copper-plates, price £1 11s. 6d., folio, by a society of gardeners, consisting of fourteen of the most eminent nurserymen and gardeners of the present time, all living near London.

Catesby (Mark), Esq., F.R.S. *Natural History of Carolina, Florida and the Bahama Islands*, in French and English, 2 vols.,

folio, with 200 copper-plates, 1743; second vol., 1748, an appendix, with 20 plates more. £6 6s.

1731. Miller (Philip). *Gardener's Dictionary*, of which there have been eight editions in folio: first, in 1731, £1 10s.; second, 1733, £1 10s.; third, 2 vols., 1736, £2 2s.; fourth, 1739; fifth, 1743; sixth, 1752; seventh, 1759, £3 3s.; eighth, 1768, £3 3s. Abridged, 3 vols., 8vo., 1740, 18s.; 4to., 1736, £1 5s. A set of plates, 300 plants coloured, 1760, £12 12s., adapted to his *Gardener's Dictionary*, 2 vols., folio.

— *Gardener's Calendar*, 8vo., 4s.

To 1765 there were fourteen editions, all in 8vo. Of late years it has been printed in 12mo. in a smaller type. It is very incorrect in directing articles to be planted out which have not been ordered to be sown, which must frequently be the case, unless the cultivation of a plant is written all at once, and many other inaccuracies. The eighth edition of his *Dictionary* abounds in errors in the botanical Latin, instead of being the most correct, as he was reluctantly obliged by the booksellers who employed him to describe the plants according to the Linnæan system, without understanding it. As a proof of his ignorance, under *Andromeda*, in the word "secundis" he changes the *s* into an *f*, and then translates *racemis secundis*, fruitful spikes, six times, and the same under *Convallaria*. He has not paid proper attention to the genders of the names of the plants, and in one instance has made the specific names masculine, feminine and neuter of the same plant. The errors he himself has corrected amount to above 200, besides innumerable others unnoticed. He was clerk to the Society of Gardeners, who had published a *Catalogue of Trees*, etc., 1730; and, after their first publication, he next year published his *Dictionary*, as I was informed by Mr. Gordon, late of Mile End, the most eminent nurseryman at that time (about the year 1770), who gave me this information, that it was from papers entrusted to his care; but he would say nothing more.

1732. Dillenius (Joannes Jacobus). *Hortus Elthamensis, seu Plantarum rariorum quas in Horto suo Elthami, in Cantio, coluit Vir præstantissimus, Jacobus Sherard, Delineationes et Descriptiones; quarum Historia, vel planè non vel imperfectè, à Rei Herbariæ Scriptoribus tradita fuit*, 2 vols. in tab. 437, £4 14s. 6d.

This collection of plants in a gentleman's garden at that period must have been considered as very capital; and the accuracy with which they are described causes the book to be held in very high estimation, and do great credit both to the collector and the author. Dillenius was a foreigner resident at that time in England; and in 1741 published his *Historia Muscorum*, 4to, a book of equal merit. A Linnæan index has been added of late years; and it is to be lamented that the work has not been translated into English, as it

would have been so useful to many who are not able to read it in Latin.

In the chancel at Evington, a village three miles from Leicester, on a marble tablet against the wall is the following epitaph to the memory of Dr. Sherard :

" M. S.
Jacobi Sherard, M.D.
Colleg. Medic. Lond. et Soc. Reg. Soc.
viri multifari doctrinâ cultissimi,
rerum naturalium,
botanices imprimis, scientiâ
penè singularis ;
et, ne quid ad oblectandos amicos deesset,
artis musicæ peritissimi.
Accesserant illi in laude cumulum
mores Christiani, vitæ integritas,
et erga omnes
comitas et benevolentia.
Obiit prid. Id. Feb. A.D. MDCCXXXVII.
annos natus LXXII.
Uxor Susanna,
Richardi Lockwood, arm. filia,
optimo marito
hoc monumentum mœstissima posuit,
et sibi,
quæ ob. 27 Nov. 1741, æt. 72 ;
et juxta maritum sepulta est."

—— Martyn (John), F.R.S. History of Plants growing about Paris, 2 vols., 8vo., 10s. ; translated from the French of Tournefort.

There is no doubt of the accuracy in the description of the plants when written by so eminent a botanist. By comparing this work with Curtis's *Flora Londinensis* may be seen which country produces the greatest number of plants, and how much they resemble each other.

1734. Hughes (William). The Flower-Garden, in 12mo.

By examining such books as these you discover what plants and flowers were cultivated at that period, and perhaps trace out some curious ones not known to be in existence.

1736. Logan (James). Experiments and Considerations on the Generations of Plants, 8vo., 1s., second edition, 1748.

At this time the sexual system of Linnæus began to gain ground.

—— Humphreys (D.). Nature Displayed, with copper plates, in 3 vols., 8vo., translated from the French of the Abbé Pluche.

This is a very useful and instructive book for young persons ; but there have been so many new discoveries since then that it now appears very defective, and requires many additions to be made to it.

1737. Blackwell (Elizabeth). Curious Herbal, in 2 vols., folio, on 500 copper plates ; second volume in 1738. Republished by Trew in 1748.

This work still continues in such esteem as to keep up its original price of six or seven guineas, and ten on large paper, in the modern sale catalogues.

1737. Dale (Samuel). *Pharmacologia, seu manuductio ad Materialem Medicam*, in 4to.

This work was first published in 1693, and now revised by the author, forty-four years after his first edition.

— Blackstone (Joannes). *Fasciculus Plantarum circa Harefield spontè nascentium, cum Appendice ad Loci Naturam spectante*, in 12mo.

It would be very useful and entertaining if similar catalogues were published of the plants growing in every county in England, especially near the town.

1738. Deering (C.). *A Catalogue of Plants naturally growing in England, more especially about Nottingham*, in 8vo.

— Ray (John), F.R.S. *Travels through Flanders, Germany, Italy and France; with a Catalogue of Plants growing spontaneously in those parts*, 2 vols., 8vo., second edition (the first in 1673) improved, with copper plates, 12s.

Vol. ii. contains Rowvolf's journey into the Eastern countries, and several other curious travels, with three Catalogues of Plants.

1739. Rand (Isaacus). *Horti Chelfeyani Index compendiarius*, 8vo., 3s. 6d.

It contains 793 genera of plants, a great number of species, and only their names. It is rather extraordinary that for above sixty years the Apothecaries' Company, to whom this botanic garden belongs, have never had a catalogue of their plants, and that the gardener has not done it, considering the great increase of plants there of late years.

— Bradley (Richard), F.R.S. *A Philosophical Account of the work of Nature, remarkable in the Mineral, Vegetable and Animal Creation*, second edition, enlarged, in 8vo., 6s.

— Clayton (Joannes). *Flora Virginica, exhibens plantas, quas in Virginia J. Clayton collegit. Methodo sexuali disposuit I. F. Gronovius*.

Gronovius was a very eminent botanist. In Lord Bute's sale in 1794, his "*Hortus Siccus*" was sold, contained in upwards of 250 volumes, in regular order and carefully preserved.

— Brickwell (J). *Natural History of North Carolina*, in 8vo. Dublin.

As we have so many American plants now in our gardens, such works as this and Clayton's must be very useful, to peruse the description of the flowers, as several, especially trees, are many years before they flower, when raised here from seed.

1740. Gray (Christopher). *A Catalogue of Trees and Shrubs, propagated for sale by C. G., nurseryman at Fulham*.

These catalogues of nurserymen are very entertaining to refer to, as they show the state of gardening at that time, and the introduction of many exotic plants into this country.

1741. Dillenius (Joannes Jacobus). *Historia Muscorum*, in 4to, maj.

The study of the description of mosses cannot be perused with either pleasure or propriety without the assistance of this very valuable work. See 1732.

1743. Catesby (Mark), Esq., F.R.S. *Natural History of Carolina*, etc., vol. ii. See 1730.

A second edition of this work in 1752, £16. In 1748 an appendix, containing twenty plants.

— Pococke (Richard). *A Description of the East*, in 2 vols., folio; vol. ii. in 1745.

He describes 319 plants found in Crete and other parts of the East.

1744. Adam's *Luxury, and Eve's Cookery*; or, the Kitchen-garden displayed. A second edition in 1756, 8vo., 18d.

Who the author was I do not know; but the kitchen-garden demands the first attendance, as without its assistance you cannot obtain health, nor without the luxury produced from it can your table be elegantly decorated.

— James (Richard), M.D. *A Medical Dictionary*, including Physic, Surgery, Anatomy, Chymistry and Botany, in 3 vols., folio.

It would be superfluous to say anything in favour of Dr. James, his character as an eminent physician is so well established, and particularly by his fever-powders.

— Parsons (James), M.D. *The Microscopical Theatre of Seeds*, 1s., 4to.

The microscope is a very necessary companion both for the botanist and florist; it is impossible to examine into the structure of minute flowers, nor discover the beauties or imperfections without it.

— Wilson (John). *Synopsis of British Plants*, in Ray's method; with a *Botanical Dictionary*, in 8vo. Newcastle.

1745. Short (Thomas). *Medicina Britannica*; or, a Treatise on such Physical Plants as are found in the Fields or Gardens of Great Britain, in 8vo.; second edition in 1747.

A very proper book for those who want to collect or gather medicinal plants.

1746. Blackstone (Joannes). *Specimen Botanicum, quo Plantarum plurium Angliæ indigenarum loci natales illustrantur*, in 8vo.

A young botanist ought at first to make himself acquainted with the indigenous plants of his own neighbourhood; by this knowledge he never will want amusement when walking out in the fields: "Nunquam minus solus quam solus." No method he can pursue will instruct him quicker than this in the science of botany. This book will greatly assist him.

1747. Brownrigg (William), M.D. On the electrifying of plants, in the Philosophical Transactions, No. 482.

For an account of experiments, see "Weston's Tracts on Agriculture," chap. xxv., p. 289.

In the *London Magazine*, about 1758 or 1763, is a plan of a machine for a perpetually electrified garden.

1748. Hill (John), M.D. A General Natural History; or, a New and Accurate Description of Animals, Vegetables and Minerals, in 3 vols., folio; vol. i., £1 5s.; vol. ii. in 1751.

This is, I believe, the first work of Dr. Hill.

1749. Hill (Aaron), Esq. Directions for cultivating Vines in America.

There are very judicious directions for preserving cuttings of vines to be sent from Madeira to plant vineyards in the Bahama Island. About the year 1773 I had a request from a gentleman at Annapolis Royal, in Carolina, to send him cuttings of all the sorts of vines growing here, and a pound of every sort of raisins (to sow the seed or stones) I could procure. I sent him plants in boxes of earth a foot deep; and he informed me how much more preferable they were to cuttings. Aaron Hill's works are in 4 volumes, 8vo., and there are various essays on similar subjects interspersed in them.

— Wilkes (Benjamin). English Moths and Butterflies, with the Plants, Flowers and Fruits on which they feed, and are usually found, in folio, with copper plates coloured.

1750. Hughes (Griffiths), M.D. Natural History of Barbadoes, folio, copper plates.

A very trifling performance, not fit to be called a natural history. [See Note 47.]

R. WESTON.

Treatises on Laughter.

[1837, *Part I.*, p. 156-158.]

I met with a book the other day which aroused my curiosity. It was entitled "Thoughts on Laughter, by a Chancery Barrister." Laughter and a barrister! What incongruous terms, and of all barristers, a Chancery barrister! This book, little as the title seemed to vouch for it—a sort of lugubrious mirth, like an undertaker grinning—I found to be a very amusing production, leading one from step to step by entertaining and laughable anecdotes to a very just and clear notion of the causes of laughter, without one being aware almost of the reasoning process that was going on.

But a more curious book fell lately into my hands, which is, indeed, more properly the cause of the present letter, as I think it cannot fail to be interesting to some at least of your readers.

It is entitled "Traité du Ris, contenant son essence, ses causes, et merveilleux effets, curieusement recherchés, raisonnés et observés, par M. Lavr. Iovbert, Conseiller et Medecin Ordinaire du Roy, et du

Roy de Nauarre, premier Decteur regeant," etc. It is printed "à Paris, chez Nicolas Chesneav, Rue S. Jaques, au Chesne verd. M.D.LXXIX. avec Privilege dv Roy."

In his dedication to "Margarite de France, Royne de Nauarre, filhe, sœur vnique, et fame de Roy," he starts a singular question, "Qui est plus dine, le cerveau ou le main?" After giving reasons, pro et contra, amongst which "Pour la main i'allegois, que le seul homme au est doué excepté le singe qui le contrefait. Mais ce n'est pas vne parfaite main. Quant au cerveau, il est commun à tous animaus," etc., he gives judgment in favour of the brain, "voyant que le cerveau commande, et la main obeyt, Ajoutés-y (s'il vous plait) que l'homme ne peut vivre sans cerveau, et il vit bien sans mains." But this disputatious author has no sooner got so far than he branches off into another comparison: "Mais il ne demeure pas long tams paisible possesseur de la primauté des parties. Car le visage son voisin, se mest soudain à la traverse, et y forme opposition."

But it would tire your readers were I to cite to them the many curious opinions of this author, nor will I follow him in those passages where he proves, "Comment le diaphragme est ebranlé par le ris."—"Que le Ris peut estre declairé à l'exemple des soufflets et des parties tramblantes."—"Comment par le ris est agitu la poitrine: et d'où vient la vois antrerpompue."—"D'où procede l'ouverture de bouche, l'alongissement des laivres, et l'elargissement du manton."—"Comment par le Ris se font des rides au visage, mesmemant à l'autour des yeus."—"D'où procede que les yeus etincellent et pleurent."—"D'où vient que les bras, les epaules, cuisses, piés, et tout le cors peuvent estre emeus à force de rire."—"De la douleur qu'on sant au ventre par trop rire," and other curious matters, but not so decent. Nor will I touch upon what he gives as a debatable question: "Qu'on peut evanouir de rire, et si on an pourroit mourir," but will at once go into his description of the different kinds of laughter.

"An l'espece des hommes il y ha autant de visages differans, qu'il y ha de figures au monde: autant de diversités, tant au parler, que à la vois, et (s'il vous plait) autât de divers Ris. Il y an ha que vous diriés quand ils riet, que ce sont oyes qui sifflet: et d'autres q' ce sont des oysons gromelans. Il y an ha qui rapportent au gemir des pigeons ramiers, ou des tourtozelles an leur viduité: les autres au chat huant, et qui au coq d'Inde, qui au paon. Les autres resonnent un piou piou, à mode de poulets. Des autres on diroit q' c'est vn cheval qui hanit, ou vn ane qui brait, ou vn porc qui grunit, ou vn chien qui jappe ou qui s'étragle. Il y an ha qui retirent au son des charretes mal ointes, les autres aus calhous qu'on remuë dans vn seau, les autres à vne potee de chous qui bout: les autres ont vn' autre raisonnance, outre le minois et la grimace du visage, qui est an divers si diverse que rien plus. Parquoy de poursuyvre toutes

ses differances particulierement, cōme il seroit impossible, aussi seroit-il invtile. Neantmoins on peut antandre et savoir, que les principales differances procedent de deus sources : l'une ent, de la vois fort diverse, à raison de la conformation du gosier, de la langue, du palais, et desautres parties qui servent à la vois : l'autre est de la diverse agitaciō du cœur et du diaphragme."

He then gives us what he calls "les principaus epithetes du Ris, qu'on lit ez bons auteurs."

1. Le ris modeste. 2. Le ris cachin, qui et immodeste, debordé, insolant et trop long, et qui romt les forces. 3. "Le Ris Syncrousien." This he says is a similar one to the former, and is called from the Greek "Syncrousien, de ce qu'il crole et ebranle fort." 4. "Le Ris Sardonien." On this kind, he spends a considerable degree of erudition ; some, says he, have thought that this is a "ris ample, ou plat, et large : comme quand quelqu'un rit, la gorge fort déployée ;" but this is a mistaken opinion, for it signifies properly "vn Ris feint et simules," and is, moreover, "manteur, simulé, et traître, plein d'amertume et maltalant." 5. "Le ris d'hotelier" is of the same species. 6. "Le ris canin, le plus souvent procede d'un mauvais courage, et de malice couverte." 7. "Le Ris Ajacin, quand on rit de rage, felonie, et maltalant." 8. "Le Ris Megarie, quand on rit etant marry antierement." 9. "Le Soub-ris." 10. "Le Ris Catonien, lequel est fort deborde et ebranlant. Car on dit, que Caton le Sanseur ne rit jamais de sa vie qu'une fois, et que lors il rit excessivement, quand il vit vn ane manger des chardons : et qu'étant tout rompu de rire, il s'ecria, ces laivres ont de samblables laitues." 11. "Le ris Ionique, propre aus mous delicas et adonnés à leurs plaisirs," so named from the Ionians, who were celebrated for their love of pleasure. 12. "Le ris Chien." This is similar to the latter, and so called from "Chio, ile de grans delices." 13. "Le ris Agriogeale, qui est du jaseur et du bavard." 14. "Le ris Torybode, vn ris tumultueux, lequel n'est point legitime ;" and lastly, the 15th : "Le ris Inepte." He then says : "Je panse qu'il y ha plusieurs autres nuncupacions et epithetes du Ris, que ie lairray chercher aus curieux, et de plus grand loisir, au Pollux, et autres auteurs aprouvés." [See Note 48.]

With these extracts I shall take my leave of this work, but not without observing that in the list of the books which he has quoted he has hardly left out one ancient author of celebrity, not even excepting Moses and David, so erudite a composition did he imagine it necessary to make a treatise on laughter.

But before I finish this letter, I will give a list of the different laughs by a more modern anonymous writer (1769). He divides them thus: 1. The wide-mouthed or indecent laugh. 2. The gracious laugh, or the smile. 3. The laugh of dignity or protection. 4. The silly or simple laugh, which must be distinguished from the naturally

ingenuous. 5. The self-approving laugh, or that of sheer vanity. 6. The laugh of courtesy, civilized compact, or fashionable usage. 7. The laugh of affectation or disdain. 8. The laugh of sincerity, openness, invitation, and serenity, that in a pleasing manner diffuses itself over the whole countenance. 9. The laugh of hypocrisy or dissimulation, or (according to the vulgar phrase) in one's sleeve : which must be distinguished from 10. The laugh of determined and absolute malice. 11. The laugh constrained is that observable when we make effort to repress an unseasonable impulse. 12. The laugh extorted, or machinal, is brought on by excessive tickling, or by wounds of the diaphragm, or by certain noxious beverages. 13. The laugh caused by a sourness of the mind, despite, resentfulness, desire of revenge, mixed with a certain pleasure that is in near alliance with pride. And, lastly, 14. The laugh inextinguishable, as Homer calls it in Greek, but that, in our vulgar phrase, may be expressed by the outrageous or horse laugh, whose explosive bursts we cannot stop. They so violently agitate our sides and breasts as to throw the whole body into a kind of convulsive agony.

There was also an Italian astrologer, the Abbé Damascene, who published a treatise of about six sheets, printed at Orleans in the year 1662, wherein he distinguished the different temperaments of mankind by their different manners of laughing. The "hi, hi, hi!" according to this droll essay, notifies melancholical people; the "he, he, he!" phlegmatic persons; the "ho, ho, ho!" those of a sanguine disposition.

I. J. L.

P.S.—Since writing the above letter, I have been informed that the little work entitled "Thoughts on Laughter" is by Basil Montague, who, some years ago, lectured on the same subject.

"The Accomplisht Cook."

[1815, *Part I.*, pp. 33-34.]

The following account of a curious volume on Cookery may be amusing to some of your readers :

"The Accomplisht Cook ; or, the Art and Mystery of Cookery. Wherein the whole Art is revealed in a more easie and perfect Method than hath been publisht in any Language. Expert and ready Wayes for the Dressing of all Sorts of Flesh, Fowl, and Fish, with variety of Sauces proper for each of them, and how to raise all manner of Pastes ; the next Directions for all sorts of Kickshaws ; also the tearms of Carving and Sewing. An exact account of all Dishes for all seasons of the year, with other large A la Mode Curiosities. The Third Edition, with large Additions throughout the whole Work ; besides two hundred Figures (on Wood) of several Forms for all manner of bake't Meats (either Flesh or Fish), as Pyes, Tarts, Custards, Chessecakes, and Florentines, placed in Tables,

and directed to the Pages they appertain to. Approved by the fifty-five Years Experience and Industry of Robert May, in his Attendance on several Persons of great Honour. London, printed by J. Winter, for Math. Brooke, at the Angel in Cornhill, neer the Royal Exchange, 1671."

To this volume, which contains nearly 500 pages, is prefixed Robert May's portrait, with the following verses :

"What ! wouldst thou view but in one face
All hospitalitie, the race
Of those that for the Gusto stand,
Whose tables a whole Ark command
Of Nature's plentie, wouldst thou see
This sight, peruse May's booke, 'tis hee."

And the work is inscribed :

"To the Right Honourable my Lord Montague, my Lord Lumley ; and to the Right Worshipful Sir Kenelme Digby ; so well known to this nation for their hospitalities."

(Here the dedication is inserted.)

A preface is addressed "To the Master Cooks, and to such young Practitioners in the Art of Cookery, to whom this book may be useful," and is followed by "A short narrative of some passages of the Author's Life," signed W. W.

There is given a whimsical account of "Triumphs and Trophies in Cookery, to be used in Festival Times, as Twelfth Day, etc., accompanied by two Copies of Verses, signed James Perry and John Town, on their loving Friend, Mr. Robert May, his incomparable Book of Cookery." After "The most exact ; or, à la Mode Ways of Carving and Sewing," are given "Bills of Fare for every Season in the year ; also how to set forth the Meat in order for that service ; as it was before Hospitality left this nation."

B. N.

[1815, *Part I.*, pp. 124-125.]

In his preface, May says :

"To be confined and limited to the narrowness of a purse, is to want the materials from which the artist must gain his knowledge. These Honourable Persons, my Lord Lumley, and others, with whom I spent a part of my time, were such whose generous costs never weighed the expense, so that they might arrive to that right and high esteem they had of their Gusto's. Whosoever peruses this volume, shall find it highly exemplified in dishes of such high prizes, which only these Noblesses hospitalities did reach to. I should have sinned against their (to be perpetuated) bounties if I had not set down their several varieties, that the reader might be well acquainted with what is extraordinary, as what is ordinary in this art ; as I am truly sensible, that some of those things which I have set down will

amaze a not thorow-paced reader in the art of cookery, as they are delicates, never till this time made known to the world.

"Though I may be envied by some that only value their private interest above posterity, and the public good, yet God and my own conscience would not permit me to bury these, my experiences, with my gray hairs in the grave.

"I protest to the whole world that I have not concealed any material secret of above my fifty-and-five years' experience ; my father being a cook, under whom, in my childhood, I was bred up in this art.

"In this book, as in a closet, is contained all such secrets as relate to preserving, conserving, candying, distiling, and such rare varieties as they are most conceived in the best husbanded and huswifering of them. Nor is there any book, except that of the 'Queen's Closet,' which is so enriched with receipts presented to her Majesty as yet that I ever saw in any language, that ever contained so many profitable experiences, as in this volume ; in all which the reader shall finde most of the compositions and mixtures easie to be prepared, most pleasing to the pallat, and not too chargeable to the purse, since you are at liberty to employ as much or as little therein as you please."

He concludes his preface by "desiring of God a blessing upon his endeavours."

B. N.

[1815, *Part I.*, pp. 594-596.]

Agreeably to my promise, I resume my account of the "Accomplisht Cook," see pp. 33, 125, by transcribing

Triumphs and Trophies in Cookery, to be used at Festival Times, as Twelfth Day, etc.

"Make the likeness of a ship in pasteboard, with flags and streamers, the guns belonging to it of kickses, binde them about with pack-thread, and cover them with coarse paste proportionable to the fashion of a cannon with carriages, lay them in places convenient as you see them in ships of war, with such holes and trains of powder that they may all take fire ; place your ship firm in a great charger, then make a salt round about it, and stick therein egg-shells full of sweet water ; you may, by a great pin, take out all the meat out of the egg by blowing, and then fill it with the rose-water. Then in another charger have the proportion of a stag made of coarse paste, with a broad arrow in the side of him, and his body filled up with claret wine. In another charger at the end of the stag have the proportion of a castle with battlements, percullices, gates and drawbridges made of pasteboard, the guns of kickses, and covered with coarse paste as the former ; place it at a distance from the ship to fire at each other. The stag being placed betwixt them with egg-shells full of sweet water (as before) placed in salt. At each

side of the charger, wherein is the stag, place a pie made of coarse paste, in one of which let there be some live frogs, in the other live birds; make these pies of coarse paste, filled with bran, and yellowed over with saffron or yolks of eggs, gild them over in spots, as also the stag, the ship and castle; bake them, and place them with gilt bay-leaves on the turrets and tunnels of the castle and pies; being baked, make a hole in the bottom of your pies, take out the bran, put in your frogs and birds, and close up the holes with the same coarse paste; then cut the lids neatly up, to be taken off by the tunnels; being all placed in order upon the table, before you fire the trains of powder, order it so that some of the ladies may be persuaded to pluck the arrow out of the stag, then will the claret wine follow as blood running out of a wound. This being done with admiration to the beholders, after some short pause fire the train of the castle, that the pieces all of one side may go off; then fire the trains of one side of the ship, as in a battle; next turn the chargers, and by degrees fire the trains of each other side as before. This done, to sweeten the stink of the powder, let the ladies take the egg-shells full of sweet waters and throw them at each other, All dangers being seemingly over, by this time you may suppose they will desire to see what is in the pies; where, lifting first the lid off one pie, out skips some frogs, which make the ladies to skip and shriek; next, after the other pie, whence comes out the birds; who, by a natural instinct, flying at the light, will put out the candles, so that what with the flying birds, and skipping frogs, the one above, the other beneath, will cause much delight and pleasure to the whole company. At length the candles are lighted, and a banquet brought in, the musick sounds, and everyone with much delight and content rehearses their actions in the former passages. These were formerly the delights of the nobility, before good housekeeping had left England, and the sword really acted that which was only counterfeited in such honest and laudable exercises as these."

Termes of Carving.

"Brake that deer, leach that brawn, rear that goose, lift that swan, sauce that capon, spoil that hen, frust that chicken, unbrace that mallard, unlace that coney, dismember that hern, display that crane, disfigure that peacock, unjoynt that bittern, untach that curlew, allay that pheasant, wing that partridge, wing that quail, mince that plover, thigh that pidgeon, border that pasty, thigh that woodcock, thigh all manner of small birds.—Timber the fire, tire that egg, chine that salmon, string that lamprey, splat that pike, sauce that plaice, sauce that tench, splay that bream, side that haddock, tusk that barbel, culpon that trout, fin that chevin, transon that eel, tranch that sturgeon, undertranch that porpus, tame that crab, barb that lobster."

A Bill of Fare for New Year's Day, and how to set the Meat in Order.

"Oysters. 1. Brawn and mustard. 2. Two boiled capons in stewed broth, or white broth. 3. Two turkies in stoffado. 4. A hash of twelve partridges, or a shoulder of mutton. 5. Two brand geese boiled. 6. A fast-boiled meat with snites or ducks. 7. A marrow-pudding baked. 8. A surloin of roast-beef. 9. Minced pies, ten in a dish, or what number you please. 10. A loin of veal. 11. A pasty of venison. 12. A pig roast. 13. Two geese roast. 14. Two capons, one larded. 15. Custard.

A second course for the same mess.

"Oranges and lemons. 1. A side of lamb. 2. A souc't pig. 3. Two couple of rabbits, two larded. 4. A duck and mallard, one larded. 5. Six teels, three larded. 6. A made dish, or a battalia pie. 7. Six woodcocks, three larded. 8. A warden pie, or a dish of quails. 9. Dried neat's-tongues. 10. Six tame pigeons, three larded. 11. A sous't capon. 12. Pickled mushrooms, pickled oysters, and anchoves in a dish. 13. Twelve snites, six larded. 14. Orangado pie, or a tart royal of dried and wet suckets. 15. Sturgeon. 16. Turkey, or goose pie. Jelly of five or six sorts, lay tarts of divers colours, and gingerbread and other sweetmeats."

A Bill of Fare formerly used on Fasting Days, and in Lent.

"The first course: Oysters if in season. 1. Butter and eggs. 2. Barley pottage, or rice pottage. 3. Stewed oysters. 4. Buttered eggs on toast. 5. Spinage sallet boiled. 6. Boiled rochet, or gurnet. 7. A jole of ling. 8. Stewed carp. 9. Oyster chewits. 10. Boiled pike. 11. Roast eels. 12. Hadducks, fresh cod, or whittings. 13. Eel, or carp pie. 14. Made dish of spinage. 15. Salt eels. 16. Sous't turbot.

A second course: 1. Fried soles. 2. Stewed oysters in scollop shells. 3. Fried smelts. 4. Congers head boiled. 5. Baked dish of potatoes, or oyster pie. 6. A spitchcock of eels. 7. Quince pie, or tarts royal. 8. Buttered crabs. 9. Fried flounders. 10. Jole of fresh salmon. 11. Fried turbut. 12. Cold salmon pie. 13. Fried skirrets. 14. Sous't conger. 15. Lobsters. 16. Sturgeon."

To make an extraordinary Pie, or a Bride Pye, of several Compounds, being several distinct Pies on one bottom.

"Provide cock-stones and coombs, or lamb-stones and sweet-breads of veal, a little set in hot water and cut to pieces; also two or three ox-pallets blanched and slic't, a pint of oysters, sliced dates, a handful of pine kernels, a little quantity of broom-buds pickled, some fine interlarded bacon sliced, nine or ten chestnuts roasted and blanched, season them with salt, nutmeg, and some large mace, and

close it up with some butter. For the caudle, beat up some butter, with three yolks of eggs, some white or claret wine, the juice of a lemon or two; cut up the lid, and pour on the lear, shaking it well together; then lay on the meat, a sliced lemon, and pickled barberries, and cover it again; let these ingredients be put into the moddle or scollops of the pie.—Several other pies belong to the first form, but you must be sure to make the three fashions proportionably answering one the other; you may set them on one bottom of paste, which will be more convenient; or, if you set them several, you may bake the middle one full of flour; it being baked and cold, take out the flour in the bottom and put in live birds, or a snake, which will seem strange to the beholders, which cut up the pie at the table. This is only for a wedding to pass away time.

"Now, for the other pies, you may fill them with several ingredients; as in one you may put oysters, being parboiled and bearded, season them with large mace, pepper, some beaten ginger, and salt, season them lightly and fill the pie, then lay on marrow and some good butter, close it up and bake it. Then make a lear for it with white wine, the oyster liquor, three or four oysters bruised in pieces to make it stronger, but take out the pieces, and an onion, or rub the bottom of the dish with a clove of garlick; it being boiled, put in a piece of butter, with a lemon, sweet herbs will be good boiled in it, bound up fast together, cut up the lid, or make a hole to let the lear in, etc.

"Another, you may make of prawns and cockles, being seasoned as the first, but no marrow: a few pickled mushrooms (if you have them); it being baked, beat up a piece of butter, a little vinegar, a slic't nutmeg, and the juyce of two or three oranges thick, and pour in the pie.

"A third you may make a bird pie: take young birds, as larks, pulled and drawn, and a force-meat to put in the bellies made of grated bread, sweet herbs minced very small, beef-suet, or marrow minced, almonds beat with a little cream to keep them from oyling, a little parmisan (or none) or old cheese; season this meat with nutmeg, ginger and salt, then mix them together with cream and eggs like a pudding, stuff the larks with it, then season the larks with nutmeg, pepper and salt, and lay them in the pie, put in some butter, and scatter between them fine kernels, yokes of eggs, and sweet herbs, the herbs and eggs being minced very small; being baked, make a lear with the juyce of oranges and butter beat up thick, and shaken well together.

"For another of the pies you may boil artichokes, and take only the bottoms for the pie, cut them into quarter, or less, and season them with nutmeg. Thus with several ingredients you may fill up the other pies."

To stew a Cock against a Consumption.

"Cut him in six pieces and wash him clean, then take prunes, currants, dates, raisins, sugar, three or four leaves of gold, cinamon, ginger, nutmeg and some maiden-hairs, cut very small; put all these foresaid things into a flagon with a pint of muscadine, and boil them in a great brass pot of half a bushel, stop the mouth of the flagon with a piece of paste and let it boil the space of twelve hours; being well stewed, strain the liquor, and give it to the party to drink cold, two or three spoonfuls in the morning fasting, and it shall help him; *this is an approved medicine.*"

The work abounds with receipts equally fanciful, such as distilled pig or stewed pullets against a consumption, etc., etc.; but I am fearful I shall weary your readers. [See Note 49.]

B. N.

"Goodlie Regiment against Fever."

[1800, *Part II.*, p. 735.]

In Dr. Bulleyne's "Dialogue both pleausaunte and pitiefull, wherin is a Goodlie Regiment against Fever, Pestilence, etc.," 1564, 1569, 8vo., is introduced a conversation between a citizen and his wife, and their man Roger, retiring from the city to Barnet, the birthplace of the latter, who tells them the adventures of his grandfather, who was a leader of a band of tall men, under the Earl of Warwick, at the battle of Barnet, 1471, the night before which he stole from the camp, and hid himself for a whole month in a great hollow oak, whence he escaped without danger. In memory of which "his harness was *worn upon St. George's back* in their church many a cold winter after; a piece of secret history not to be found in the Chronicles." This servant's brother's name was John Penington, apothecary, in Wood Street. This extract is from the art. Bulleyn, "Biog. Brit. ii., p. 1027" [E], first edition. The circumstance of armour *worn on St. George's back*, not noticed by any of our antiquaries, I never could understand till accidentally reading an abstract of the old French romance of "Petit Jean de Saintré," reduced into modern language and sentiment by M. de Tressan, and printed by Didot, 1791, 12mo., I found that when Saintré, intending to revenge himself of the abbot who had foiled him in wrestling, produced two suits of armour, and offered him his choice, the abbot is made to say, "I recollect having in my church a great old St. George, all broken and half covered with rusty armour. If M. Saintré will put me to the trial, on condition of giving me this suit of armour, I will endeavour to win it, in order to restore my St. George to his former honours," p. 284. Nothing like this appears in the English edition of this romance by Treppesel, black-letter, 4to., without date; nor in that of Paris, 1724, 3 vols., 12mo., iii., pp. 654, 655.

In the collation given by the abbot to the lady, we find sallades, *cressons*, vinegar, roasted lampreys, and in paste, and in their sauces, *rougez*, barbels, salmons roasted, and in paste great *carreaulz* [brochets] and great carps, plates of lobsters [*escrevisses plains*], and large eels smothered (*renversees*) à la gallentine, plates of different earthenware [*grais*], covers of *entremets*, and jelly, white, red and gilded, Bourbonnoise tarts, *talemouses* and *flans* of cream, almonds highly sugared and peeled, *cerneaulx* of rose-water, figs of Melique, Allegarde and Marseilles, and raisins of Corinth, (iii. 568). Does not this remind you of your old friend's "Form of Cury"? Where, however, we are not informed what *galentyne* was, except it was a preparation of *galengale* powder. Perhaps *rouges* were *roaches*. In this romance, *ibid.*, p. 952, we learn that the cold was kept out of the stomach by a breakfast of toast and ypcras [*tostees à l'ypocras* and à la pouldre de duc], toasts steeped in wine seasoned with some spicy powder, called, in the "Form of Cury," *poudre douce*; of which see the preface to that book, pp. xxix.-xxx.

D. H.

English Grammar and English Grammarians.

[1840, Part II., pp. 365-374.]

Within the short space of thirty-five years, in the reigns of the first James and Charles, four writers, highly distinguished in their own day for abilities and learning commensurate and appropriate to the task—two of them most remarkably so—and one of these two—a poet, whose fame will be co-eternal with that of Shakespeare and of the language—presented themselves before their countrymen in the humble garb of grammarians. These four were—Alexander Gill, Charles Butler, Benjamin Jonson, and John Wallis.

Before we proceed, however, to the main design of this article, we are induced to invite the attention of our readers to a topic—connected with it, certainly, but not necessarily requiring to be embraced within it—we allude to the construction of "A Universal Character." An author, by name Cave Beck, published, in the year 1657, a small tract with this title; and in his preface he informs us that the subject had been much discussed for the then last century, and that invitations had been circulated by learned persons to the investigation of it; among others, by Bacon and Wilkins.

His own scheme he boldly proposes, as one by which all nations may understand one another, and affirms it to be so very simple a contrivance that it might be learned in the short space of two hours. The author and his book are now, we believe, known only to the erudite in title-pages.

Beck was succeeded by one whose name was revived with much national affection, about five and-forty years ago, by Professor

Stewart,* and whose works have been deemed worthy of republication by two enterprising members of the Maitland Club†—we mean George Dalgarno. He was a native of Aberdeen, and for many years kept a grammar-school at Oxford. In 1661, not more than four years after the appearance of Beck's tract, Dalgarno published "*Ars Signorum, vulgo Character Universalis et Lingua Philosophica*," etc. It had previously been communicated to Dr. Wilkins; and Wood imputes to the learned and amiable bishop "that, taking a hint of greater matter, he carried it on." But it is quite clear that Wilkins had long had this greater matter under his own consideration, and equally so that he was in no great need of hints from Dalgarno; nor can it be pretended that any similarity subsists between the schemes of the two projectors. The cry, echoed by Wood, was repeated in the *Biographia Britannica*, and Mr. Stewart also thinks it remarkable that the "*Ars Signorum*" should be nowhere mentioned by Wilkins; but it seems not improbable that Dalgarno is the person referred to by Wilkins in his address to the reader, for whom he (Wilkins) drew up some "*Tables of Substance; or, Species of Natural Bodies*," and who rejected the use of them "as being of too great compass."

The Scotch philosopher was also author of "*The Deaf and Dumb Man's Tutor*;" and it is urged in the "*Biographia*," as matter of complaint against Wallis, that in his epistle to Thomas Beverley, "*On the Instruction of the Deaf and Dumb*," he makes no mention of this book; but to this it may be fairly replied, in excuse of the Savilian professor, that he merely details in his letter the method which he had himself pursued, as a practical teacher, fifteen or sixteen years before the publication of Dalgarno's work. The "*Ars Signorum*" was written in Latin, and its merits were not unknown to, nor unacknowledged by, Leibnitz, who had himself devoted some considerable share of attention to the subject upon which it treats. There is one grammatical dictum pronounced by Dalgarno to which we are not unwilling to give publicity in the pages of this journal. Grammarians, he says, reckon eight parts of speech: logicians (melius) two. He (the author) one, the noun: "*Ceteras vero vulgatas sic habitas esse inter flexiones casus hujus numerabo*."

Dalgarno was as sanguine that his scheme was simple and infallible as his predecessor, Beck (of whom, by-the-by, he makes no mention); he obtests, he begs, he entreats, he beseeches men to read and report their opinions. Alas! his prayers were fruitless; and we fear it will cast a damp upon the generous zeal of the members of the Maitland Club to be informed that the copy of their reprint of the learned and ingenious speculations of their countryman, which occupies a place upon the shelves of the British Museum,

* "*On the Human Mind*," note 1.

† Henry Cockburn and Thomas Maitland.

remained an uncut volume until the writer of these pages performed the operation.

The "Essay towards a Real Character and a Philosophical Language," by John Wilkins, afterwards Bishop of Chester, was published in the year 1668, seven years after the "Ars Signorum" of Dalgarno, about four years before the death of its illustrious author, and in the fifty-fourth of his age.* Wilkins may with great justice be pronounced the most learned and able Englishman who had ever applied his mind to the study of language. Leibnitz was of opinion that in this "great work" the author had limited the purposes of a real character, which were not merely to enable different nations to correspond easily together, but to assist the reason, the memory, and the invention. A very competent judge in our own country has declared that "the languages which are commonly used throughout the world are much more simple and easy, convenient and philosophical, than Wilkins's scheme for a real character, or than any other scheme that has been at any time imagined or proposed for the purpose." A little reflection will convince us that such must be the fact.

Though the fate of Beck, Dalgarno, and Wilkins affords no great encouragement to modern speculators, the hope of success remains still unextinguished. We have recently read that "a universal language" is, in the opinion of Sir John Herschel, "one of the great desiderata at which mankind ought to aim by consent."†

This avowal is made in co-alliance with a proposal for the construction of an alphabet, so precise and so complete that by it "every known language might probably be effectually reduced to writing, so as to preserve an exact correspondence between the writing and pronunciation." Sir John Herschel very justly complains of the imperfection of our language in its "representation of our vowels and consonants." "We have," he observes, "six letters, which we call vowels, each of which, however, represents a variety of sounds quite distinct from each other; and while each encroaches on the function of the rest, a great many very good simple vowels are represented by binary and even ternary combinations. On the other hand, some single vowel letters represent true diphthongs, consisting of two distinct simple vowels pronounced in rapid succession; while, again, most of what we call diphthongs are simple vowels." We cannot afford room for the synopsis of English elementary sounds proposed by Sir J. Herschel in relief of this long-felt evil, but must content ourselves with calling the attention of English orthoëpists to

* The printing of the "Real Character" was nearly finished when, by the great fire in 1666, the whole of the printed copies (except two) and a great part of the unprinted MS. were destroyed.

† See an essay on "Sound," in the "Encyclopædia Metropolitana:" "Mixed Sciences," No. 2, p. 819. Also, Richardson's New English Dictionary, 8vo., p. 18, where the synopsis is reprinted, with corrections by the author.

it, and with expressing our own hopes that the author will endeavour to spare from his other scientific pursuits some portion of time for the completion of his alphabetical characters, which he supposes would extend to about forty in number. The fulfilment of his design would now, perhaps, more than ever teem with practical advantages. Our own enterprising countrymen, with enterprising and intelligent men of other countries, who are learning languages known only as spoken languages, require to be awakened to the difficulties which they have to encounter in committing them correctly to writing, not only from the faultiness of our alphabet, but from the irregularities and varieties of pronunciation, some national, some provincial, some capricious; and we think it probable that the ingenuity and sound judgment of Sir John Herschel are quite equal to the task, hard as it is, of supplying them with a concise and simple manual, to which they might resort as a safe guide to the orthography of strange tongues.

We may be allowed to consider ourselves as fully warranted to speak of the imperfections of our alphabet, of its redundancies and deficiencies, and confusion as a long-felt evil, since it is something more than two centuries and a half when the grievance was fully and distinctly urged in a little book, "*De recta et emendata Linguae Anglicanae scriptione Dialogus*," by Sir Thomas Smith,* well known to our legal friends by his "*Commonwealth of England*."

Smith was one of the principal secretaries unto "two most worthy princes, King Edward and Queen Elizabeth." He writes in a style of Latin worthy the friend of Ascham, Cheke, and Haddon,† all of whom are supposed to have shared with Smith in his earnestness for reform.‡ He complains sorely to Quintius, the second person in the dialogue, of some obstinate friend (one of a race not yet extinct, nor likely soon to become so) who persisted in maintaining that whatever had been once adopted was necessarily right, and whose irritability had proceeded to such extremities that Smith had no desire to renew the discourse with him. From his friend Quintius he hopes and obtains a more patient hearing; but so great were the changes for which Smith contended that the astonishment of poor Quintius seems scarcely to have been exceeded by that of Sir Charles Wetherell, while listening to the speech of Lord John Russell when laying before the House of Commons the ministerial plan for a reform in that

* Printed at Paris, 1568.

† Haddon was so greatly admired for the elegance of his Latin writings by Queen Elizabeth, that, when she was asked whether she preferred him or Buchanan, she replied, "*Buchananum omnibus antepono, Haddonum nemini postpono*."

‡ Louis Meigret endeavoured to reform (French) orthography by adapting it to pronunciation. His modified scheme appears in some grammatical treatises published by him in 1550. See Hallam, "*Lit. of Europe*," i. 624, who quotes "*Biographic Universelle*," art. Meigret.

assembly of good men and true. He begs time to recover his breath before he can venture to give an opinion upon the Bill of the learned and ingenious knight. We cannot enter into particulars, but will merely add that, in furtherance of his projects of amending our spelling, he first amends the alphabet by the addition of a duplicate to each vowel; a third *e*; *c* as a compound letter representing *sh* and an aspirated *th*, making an amount of thirty-four letters.

This battle against our A B C, commenced by Smith and revived by Sir John Herschel, was continued with great vigour by two of the learned grammarians, of whose merits we are now about to speak, in more direct completion of the object proposed at the outset of this article.

Alexander Gill was born in February, 1564, about two months before William Shakespeare, three years after Francis Bacon, and when Richard Spenser, Walter Rawleigh, and Richard Hooker were (each) about twelve years of age.

In 1608 Gill became headmaster of St. Paul's School, an elevation which he ascribes with gratitude to the grace and clemency of James I. In 1619 he published his "*Logonomia Anglica*," with an epistle dedicatory to that king. In 1621 a second edition followed, a little more correct, and better adapted to common use; and here terminated its career of publication.*

Many of our readers may recollect that John Milton was born in Bread Street—a street, notwithstanding all the City improvements, still remaining in the vicinity of St. Paul's. The register of Christ's College, Cambridge, declares that Milton, who was admitted pensioner of that college in 1624, at the commencement of the sixteenth year of his age, had been instructed in the elements of learning under Master Gill.

At St. Paul's Milton formed a friendship with the son of his master, then usher, and afterwards himself master of the school. And Milton's "*Epistolæ Familiares*" bear not only ample testimony of their friendship, but of the high opinion entertained by Milton, both of the acquirements and abilities of his correspondent, who was "accounted (says Wood) one of the best Latin poets in the nation." But we have it not in our power to produce any token of the feelings with which, in after-life, Milton regarded his old preceptor. For it was under him (we must not forget) that Milton laid the foundation of his great and varied learning; it was from him probably that he imbibed that partiality for his native tongue, which induced him very early to resolve "upon fixing all his industry upon adorning it." Warton, we think, has very undeservedly characterized the "*Logo-*

* Mr. Bliss informs us that there is, in the Bodleian Library, a copy of this edition with MS. corrections by the author. Also a copy among the books bequeathed by Junius.

nomia" as "an ingenious but futile scheme to reform and fix the English language." It proposes neither the one nor the other.*

Gill was, it is true, a very sturdy advocate for our old vernacular speech, such as it remained after the vain attempt of the Conqueror to induce the subject but refractory Saxon to babble the dialect of France;† and he is little less than scornfully indignant at the sweeping innovations to which (*infausto omine*) the author of the "Canterbury Tales" so proudly led the way. But if his condemnation of our reception and adoption of a spurious and deformed brood is bitter, his lamentations over the banishment of our own lawful and acknowledged progeny are still more so. So doleful and high-toned are his strains, that we might imagine ourselves listening to Milton himself, bewailing the ravages of tyranny upon the liberties of his country. "O vos Anglos," he exclaims, "vos inquam, appello, quibus sanguis ille patrius palpitat in venis; retinete, retinete, quæ adhuc supersunt reliquæ sermonis nativi."

Gill was, however, undoubtedly a learned man: Tooke, who, notwithstanding his boast, "Neminem libenter nominem nisi ut laudem," was a very niggard of his praise, awards him that title. His indignation, it is clear, was directed against the exile of the native race,‡ rather than the endenization of foreigners: he makes due allowance for those changes which every language must sustain from the operations of time; he fully admits that different nations may with propriety enrich their respective languages by interchange, as in the instance of Rome from Greece, "et post captam Græciam," of Greece from Rome.§

Our mode of spelling comes within the scope of Gill's "Literaria," or first part of grammar. He refers our cacography, *i.e.*, our practice of writing one thing and speaking another, or—as B. Jonson terms it—our pseudography, to the typographers; and he places at the head of delinquents no other than the redoubted Wynkyn de Worde, a German invited by Henry VII. into this country to print English books. Hence, among other calamities, he recounts the loss of

* See Warton's Note on the Elegy Ad Carolum Deodatum: a fellow-scholar with Milton at St. Paul's. B. Jonson and Gill were at open war; and this may account for the silence with which the former has passed over the "Logonomia" in his own grammar.

† "Etsi Wilhelmus primus omnibus modis tentaret, ut Angli Gallicè loquerentur, ita tamen irritus fuit ille conatus, ut post Wilhelmum totus refrixerit." Præf. ad Lectorem.

‡ Our readers will be surprised to see a few spurious supplanters of this native race; *e.g.*, *vices*, *envy*, *malice*, etc. Also *virtue*, *study*, *justice*, etc. Gill asks "to what regions of the earth have you cast forth those words, which our ancestors used before the introduction of these adulterine novelties?" We propose it as philological recreation at University College: What were those words?

§ He adds: "Et si Latine lingue origines libet altius inquirere, multa a nostris esse desumptis invenies." This remark had probably its soothing effect upon Tooke.

some Anglo-Saxon characters, which the German printer did not possess in his stock of type. These characters he restores in his "Entire and Perfect Alphabet," in which he makes an addition of six characters to those of Smith, to represent *g* in badge, *gh* in bought, *ng* in dung, *u* in sure, and *wh* in what. His book is printed in his own characters.

The Grammar of Charles Butler was published at Oxford in 1633. The author was of Magdalen Hall, where he took a degree in Arts, and subsequently was for some years master of the Free School in Basingstoke. Wood reports of him that he was "an ingenious man, and skilled in various sorts of learning." He ascribes no small portion of our cacography to "a causeless affectation of the French dialect": "That they," he remarks, "speak otherwise than they write, is no reason that we should write otherwise than we speak; considering what an ease and certainty it would be, both to readers and to writers, that every letter were content with its own sound, and none did intrude upon the right of another." To accomplish an object so desirable, he proposes his alphabet. It consists of thirty-six letters: the common alphabet of twenty-six letters, a long *e* and *o*, and eight aspirated consonants, *dh*, *th*, *ch*, *kh*, *gh*, *ph*, *sh*, and *wh*. His grammar is also printed in his own characters.* Both his book and Gill's are frequently cited by the very learned Somner. He himself speaks with respect of Smith, but makes no mention of his contemporary Gill.

It is very clear that neither the cause assigned by Gill nor that by Butler, nor the two combined, will be sufficient to account for the evils of which they complain.

Gill and Butler were content to describe the power of each letter, assisted by examples of common words. B. Jonson, whose grammar made its first appearance in the collection of his works published in the year 1640, about three years after the death of the author, proceeds a step further. He very carefully collects from writers, ancient and modern, directions for the use of the appropriate organs of speech in the utterance of the articulate sound which each letter is intended to represent.

Wallis, the celebrated Savilian professor of geometry in the University of Oxford, who died in the year 1703, at the very advanced age of eighty-seven, and the first edition of whose "Grammatica Linguae Anglicanae" was published in 1653, enters still more fully and elaborately into the formation and genuine sound of these letters, and discriminates with more minuteness and precision the organs of articulation.†

* So also are his works, "The Feminine Monarchie; or, The Historie of Bees," and "The Principles of Musik;" thus affording, as Gill had previously done, a fair opportunity to estimate the superiority of his system above the old.

† Dr. Crombie's introduction embraces this topic, and is well worth perusal; it

To the three new and complete alphabets of Smith, Butler and Gill, Bishop Wilkins objects that "they do none of them give a just enumeration of the simple elements of speech; but what by the mixture of long and short vowels, which do not differ specifically, together with the insertion of double letters, they do too much increase the number of them. Besides that, some other letters are left and omitted." We must content ourselves with a slight sketch of the very refined and very recondite disquisition of this "last of our general reformers," as Dr. Johnson styled him.*

He conceives the simple different species of vowels easily distinguishable to be eight, and of each of these he proposes a long and a short—in all, sixteen. He distributes the consonants into three kinds: 1. Spiritous, or breathed, requiring a strong emission of the breath, either first, through the nose, or, second, through the mouth. And these are, first, *m, n, ng*, sonorous, *hm, hn, hng*, correspondent mutes; and second, *v, dh, l, r, z, zh*, sonorous, *f, th, hl, hr, s, sh*, correspondent mutes. The sonorous require some voice or vocal sound, the mutes a strong emission of the breath without vocal sound. To these he adds *gh*, used by the Irish, and perhaps intended in *right, light*, etc., and *ch*, used by the Welsh; perhaps the Greek χ , neither of them very easily imitable. 2. Semi-spiritous or half-breathed consonants, being accompanied with some kind of vocal murmur, *b, d, g*. 3. Non-spiritous or breathless, being wholly mute, *p, t, c* (Greek κ). Wilkins prefixes, "A table of such simple sounds as can be formed by men," and subjoins a series of plates with the organs of speech exposed to view, and exhibited in the act of uttering the sounds represented by the literal characters of his alphabet. Our readers will still, we fear, be inclined to accede to the opinion of Lipsius, that pronunciation is a thing "*quæ nec scribitur, nec pingitur, nec hauriri eam fas est, nisi viva voce.*"

We must now return to Gill, and to his other distributions of the province of grammar. From letters he proceeds to words, their derivation and composition; but it is evident that he had not settled any criterion of distinction, and we fear that many of his successors are much in the same predicament. He considers *brother-hood* to be a *derivative* and *king-dom* to be a *compound*; and he classes *sale-able* among his nouns adjective formed by *composition*. Greenwood, unauthorized by his master Wallis, extends the mistake.†

is a neat abridgment of Dr. Hunter's paper in the Edinburgh "Transactions"; or of the article "Consonant" in Rees' Cyclopædia.

* This Mr. Todd affirms to be a great mistake in Johnson, who knew not (he says) the "Ars Signorum" of Dalgarno. Now, this same "Ars" was published, as Todd himself tells us, seven years *before* "The Real Character" of Wilkins. Besides, Dalgarno was no reformer of our spelling, which was the only kind of reformation meant by Johnson.

† Dr. Russell knew better; but we must denounce Dr. Crombie as deficient on this head. Willis's section on the formation of words by regular inflexion (or by

Our grammarians differ in their enumeration of the parts of speech. Gill distinguishes them into noun, verb, and consignificative, including the adjective and pronoun within the noun. And the consignificatives—"a more comprehensive term than particle, though not more explanatory," and intended, perhaps, as an improvement upon the connexives of antiquity—comprehend the article, adverb, preposition, conjunction, and interjection.

Butler, forgetting to class the article, distinguishes into noun and verb, preposition and adverb, including (as Gill does) the adjective and pronoun within the noun, and the conjunction he considers to be a sort of adverb.

B. Jonson classes the article with the pronoun, the adjective with the noun, and the preposition with the adverb. Wallis follows the common Latin grammars.

Gill claims the merit of having cleared away the difficulties attending the declension of English nouns and the conjugations of English verbs. This task he asserts that he, *primus mortalium*, has so effectually performed as to render any additional light or facilities impossible. It is but fair that we should state what he has done to warrant a claim to so high a praise.

He distinguishes nouns into three declensions. In the first, the vowel of the singular number is changed in the plural, as *tooth*, *teeth*;* in the second, the letter *s* or *z* is added, as *ship*, *ships*, *thing*, *things*; in the third, the plural exceeds the singular by a syllable, as *kiss*, *kisses*. Gill's knowledge of the old writers should have taught him that the second was merely a contraction of the third; and his scheme is encumbered with cases and genders, the former depending either upon their place or the addition of *of*, *to*, etc.

He distinguishes verbs into three conjugations—by the form of the present, imperfect, and perfect indicative, the present indicative being uniformly the same as the present infinitive, which indeed, Gill remarks, is deservedly concluded to be the theme and root of all, because it signifies without respect to time or person, as *to love*. B. Jonson teaches that "this sign *to*, set before an infinite not governed of a verb, changeth it into the nature of a noun, as, *to win* is the benefit of fortune." This is very inaccurately expressed, for there is no infinite or infinitive until *to* is set before the noun *win*.

A future tense, a perfect and indefinite, are respectively formed by the signs *shall* or *will*, *have*, *had*.

Gill's first conjugation has no change of the characteristic vowel, as *love*, *loved*. It also comprises such irregulars (*i.e.*, contractions) as (1) *bite*, *bit*; (2) *leave*, *left*; (3) *cast*, *cast*. In the second, the

analogy) forms the groundwork of Dr. Johnson's chapter on derivation, and is still, we believe, the fund upon which modern grammarians continue to draw.

* This change we have from the Anglo-Saxon, who wrote *toth*, *teth*; *fot*, *fet*.

characteristic is changed in the imperfect, as *come, came, have come*. In the third, the characteristic is changed both in the imperfect and preterperfect, as *speak, spake, have spoken*. Our participles in *ing* and *ed* are termed "adjectiva verbalia activa et passiva." Tooke, it will be recollected, adopted the name of verb adjective in distinction from noun adjective.

According to Butler, the cases of nouns in English are but two—rect and oblique, the latter formed by adding *s* or *es* to the rect. It is remarkable that Gill omits this Teutonic termination of the genitive, "which some refined wit (Butler sarcastically remarks) hath turned to *his*, persuading himself that *s* is but a corruption of *his*."* B. Jonson joins in condemning "the monstrous syntax of the pronoun *his*, joining with a noun, betokening a possessor."†

Butler, without the formality of (Gill's) declensions, classes his nouns according to the formation of the plural from the singular. He (as Gill before him) describes it to be a characteristic of a noun substantive, that it may have the article before it, and of a noun adjective, that it cannot have the article before it, unless united with a noun substantive. A pronoun he consequently denominates a noun imperfect, because it cannot have an article before it. The oblique case of the verb is made of the rect by adding *ed* or *en*; and this oblique has many anomalies, in which are included the irregulars of Gill, and also his second and third conjugation.‡

Butler divides his prepositions into those in apposition and those in composition. A preposition in apposition is very obviously another name for a noun in apposition. The other oblique cases of the Latins (*i.e.*, other than the genitive), he properly observes, are supplied by the rect, either with or without prepositions, as the sense shall require; and of the two "cases of the verb and the suppletive verbs" (*i.e.*, those commonly called auxiliary) "are made the voices, moods, tenses," etc.

Butler's grammar is entirely destitute of syntax. Gill's is overburdened with a syntax of adjectives and verbs in concord and government, in which the author very laboriously applies himself to conform our uninflected speech, with the aid of prepositions, to the variously inflected model of the Latin. A portion of this syntax treats of the figures, the tropes, of speech, very agreeably illustrated by quotations from the "Faëry Queen."

B. Jonson stands the next in our squadron of English grammarians,

* Bp. Lowth has justly censured Addison for being misled by this refined wit. It is to the general adoption of the error into which Addison was misled that such expressions have become common as these: Walton and Cotton's "Complete Angler," Hume and Smollett's History, "A School for Noblemen and Gentlemen's Sons."

† And yet we find in his works: "Horace, *his* 'Art of Poetry';" "Christmas, *his* 'Masque,'" etc.

‡ Mr. Todd says Butler speaks of Gill with pleasure. Qy. where?

whom we are so accustomed to rank among the higher class of our poets, that we can scarcely consent to place him in the same dull line with Gill and Butler, learned and ingenious men though they undoubtedly were. Jonson himself gives us reason to suspect that his Grammar, if not an unpleasant, was, at least, not a voluntary task : "Since I am assigned to this province, that it is the lot of my age, after thirty years' conversation with men, to be *elementarius senex*." Such are his words, which, at the same time that they intimate the temper with which the work was engaged in, do also bear testimony that it was composed at an advanced period of his life.* It has been called the *first* as well as *best* English Grammar. The first it certainly is not. We have already stated in what it excels its predecessors, upon the subject of the letters.

Gill gives to words joined together by hyphen, as the sea-water, etc., the name of "*substantiva sterilia*," because sea, etc., produce no adjective. Ben Jonson denominates this kind of composition as a peculiarity in which "our English is above all other *hardy* and happy, joining together after a most eloquent manner sundry words of every kind of speech."† Hardy enough it most unquestionably is ; and we, for our own parts, have sometimes felt a curiosity to know what a foreigner in search of a dinner, with but a smattering of English to help him, could possibly imagine to be meant by "an eating-house." B. Jonson ascribes to the noun the accidents of gender, case, and declension. Of the first he reckons *six*, adding to the five genders of the old Latin grammars the *common* of *three*, and by this he divides his noun into substantive and adjective—a substantive being a noun of one only gender, or, at least, of two ; and an adjective of three genders, being always infinite. Declensions (varying a noun substantive into divers terminations) are two : the first forms the plural by adding *s* to the singular, the second by adding *n* ; and in each declension some anomalies occur. *Men* and *women* are contractions of *manen*, *womanen*. And so Wallis.

Gill gives no definition of the verb. Butler calls it "a word of number and case, with difference of time." B. Jonson, "a word of number, which hath both time and person." Gill, it will be remembered, considers the infinitive to be the theme and root of the verb, because it signifies "without respect to time or person."‡

* Yet, before his journey to Scotland in 1622 ; for the "Execration upon Vulcan" names this "journey, with all the adventures," and "the Grammar to teach the purity of language," among the victims to the fire which is said to have happened shortly after his return. The Grammar now existing was probably a rearrangement of the old materials ; it bears strong marks of imperfectness.

† It has descended to us from our progenitors the Anglo-Saxons : "Et ut linguarum nulla, ne ipsa quidem Græca, in componendis nominibus frequentior est, ita nec felicior, quam A.-Saxonica, utpote quæ res omnigenas rerumque affectiones et respectus absque omni ambage suis συζυγίας clare et eleganter solet exprimere."—Hickes, "Gram. A.-Sax.," c. 3.

‡ "Verbum est pars orationis attributum de subjecto affirmans."—Hickes, "Gram. Theoretica," p. 62.

"The English verbs," says Dr. Samuel Johnson, "were divided by Ben Jonson into *four* conjugations, without any reason arising from the nature of the language." The peremptory Doctor read or scanned the old grammarian carelessly and inaccurately. Ben Jonson says of conjugations "there be *two* sorts." The first fetcheth the time past from the present by adding *ed*. This, he adds, "is the most usual forming of a verb, and thereby also the common inn to lodge every strange and foreign guest." This is also Gill's first conjugation.

The second conjugation "entertaineth none but natural and home-born words," not many in number (about one hundred and twenty), yet so divers and uncertain in their variation as to require "much painful churning to beat them into proportion." The result of Jonson's labours is, that "the second conjugation turneth the present into the time past by the only change of his letters—namely, of vowels alone, or consonants also." The change of vowels is, (1) of simple vowels; (2) of diphthongs. This second conjugation, it will be seen, includes the second and third of Gill; for Gill's second conjugation comprises those verbs which change both vowels and consonants, as *buy, bought, etc.*

We must not omit to mention that B. Jonson does not once name either Gill or Butler. His own grammar, indeed, was probably composed about the time when Butler's was first published. It seems rather doubtful whether Jonson made any advance beyond the plan of Gill.

The syntax of Jonson is concise and comprehensive, but deficient in detail. It is divided into the syntax: (1) Of one noun with another; (2) of a pronoun with a noun; (3) of adjectives; (4) of a verb with a noun; (5) of a verb with a verb; (6) of adverbs, including prepositions; and (7) of conjunctions.

[1840, *Part II.*, pp. 473-481.]

The Grammar of Wallis is a work of higher pretensions than that of any of his predecessors. He thinks the labours of Gill and Jonson are not altogether to be despised; though they do not pursue the peculiar course which an English grammarian ought to choose; but, constraining our language to the rule of the Latin, they inculcate many useless precepts respecting the cases, genders, and declensions of nouns, the tenses, moods, and conjugations of verbs, the government of nouns and verbs, and other like matters, which are totally foreign to the structure of our speech, and produce confusion and obscurity rather than the contrary. The whole syntax of our noun is performed by prepositions, the whole conjugation of the verb by the aid of auxiliaries; and thus, that is accomplished with very little trouble which in other languages is a work of much difficulty. For the definition of noun, verb, etc.,

and of grammatical terms, gender, case, etc., Wallis refers to the Latin Grammars; he saw nothing requiring improvement.

The learned professor premises a concise and succinct history of English, as now spoken in England and Scotland, and which was not an offspring from the ancient British or Gallic (*i.e.*, Gallish, Wallish, or Welsh), but derived from a very different source, to which he carefully retraces it.

The rule propounded by Wallis (as the only one now observed) for the formation of the plural of nouns, corresponds with the first declension of B. Jonson and the second of Gill: viz., that it is effected by adding *s* to the singular, and he introduces the third declension of Gill, viz., the prefixing of *e* to *s*, as an accident wholly depending upon the pronunciation — thus showing himself equally regardless with Gill to the origin of the suffix.*

To the common class of adjectives, Wallis adds a possessive and respective:† the possessive (usually called the possessive case of the substantive) is formed by the addition of *s* or *es* to the substantive. The respective is the substantive itself placed adjectively, and is not unfrequently joined by hyphen to the following word, and thus is formed a compound term—*e.g.*, a sea-fish. These, it should be remembered, include the *adjectiva sterilia* of Gill, and the species of composition so highly rated by Jonson. Any substantive placed adjectively, he remarks, degenerates into an adjective; and some adjectives of this kind, “quoties materiam significant,” assume the termination *en*, as a gold-ring, a gold-en ring. The difference between these forms, he might also have added, consists in this: that in the first case the adjection by hyphen is written and seen, but made known to the ear only by juxtaposition in speech; and in the other, the adjection by termination is both seen and heard.

Wallis assigns two tenses to the verb, the present and preter-imperfect; and two participles, which are manifestly “active and passive adjectives.” We have remarked already that by Tooke they are named verb adjectives. Wallis has not an allusion to the opinion of other eminent grammarians on the subject of a present tense.

The preter-imperfect regularly adjoins *ed* to the theme, and the same word is the passive participle regularly formed, as burn, burned, burned. The active participle ending in *ing*, he says, when placed substantively is a verbal noun, and also supplies the place of gerunds, as “in burning this” (in urendo hoc), “in the burning of this” (in ustione hujus). Butler is much to the same purpose. We shall have occasion to recur to this again.

* The change of *f* into *v*, as leaf, leaves, is taught by all our old grammarians, and yet, in the folio edition of Dryden’s Virgil, forming the fourth volume of his works, 1701, we constantly find *leafs*, *wifes*.

† “Wallisius apte vocat adjectivum respectivum.”—Hickes, “Gram. A.-Sax.,” c. 3, n.

Wallis presents a classification of those verbs which he terms anomalies; his first order consists chiefly of the contractions of the regular formation in *ed*, by syncope of the vowel and change of *d* into *t* (as burned, burn'd, burnt); his second of the contractions of the formation in *en* (which he has omitted to specify before) by syncope of the vowel, as knowen, known. To these are added special anomalies, which are comprised in the second conjugation of B. Jonson.

Our four grammarians do not concur in their division of the kinds of verb: Wallis and Butler restrict themselves to active and passive; Wallis introducing the latter with—ut loquuntur Latini. Gill and B. Jonson recognise a neuter. "In consideration of the times," says the latter, "we term it (the verb) active or neuter; active, whose participle may be joined with the verb 'am,' as 'I am loved,' etc.; neuter, which cannot be so joined, as pertain, die, live." All proceed upon the supposition that, because we can render the Latin passive by the aid of auxiliaries or suppletives, we are therefore possessed of a passive verb.* And so also with the tenses and moods, though they differ among themselves, yet (with a salvo in favour of Wallis) they take the Latin for their guide.

All that Wallis teaches upon syntax is compressed into one chapter, "On the place of the nominative and accusative word, and other things pertaining to the syntax of verbs."

To a late edition of his Grammar (we are inclined to think the last), Wallis appended a concise tract "*De Etymologia*," in two sections, the first, an analogical formation—that is, the formation by regular inflexion; and the second on more remote formations. The regular inflexion is effected by our terminations, and in his explanation of these Wallis very materially improves upon Gill. From a portion of this second section, containing a list of words having a sound in accordance with the thing signified, Dr. Johnson made rather copious quotations, introducing them as ingenious, but of more subtilty than solidity. The Doctor's Grammar, indeed, rests upon that of Wallis as its main support.†

Wallis produces some instances: 1st, from an abundant class of words, variously deflected from the same theme; 2nd, from the multitude of those which, through the French and Italian, we have received from the Latin; 3rd, of those immediately from the French.

There are many words, he further observes, common to ourselves with the German, which it is doubtful whether the ancient Teutonic

* "*Verbum passivum formatur apud Anglo-Saxones per verbum substantivum et participium præteriti temporis.*"—Hickes, "*Gram. A.-Sax.*," c. 9.

† The Doctor's Grammar was prefixed to his Dictionary on its publication in 1755. It has never, we believe, been printed separately, and may, without undue severity, be dismissed as a very slight production.

received from the Latin or the Latin from the Teutonic, or both from one common source. But it is not to be doubted, he adds, that the Teutonic is more ancient than the Latin. Nor is it less certain that the Latin, which collected a great farrago of words, not only from the Greek, especially the Æolic, but from neighbouring tongues (the Oscan, and others so long obsolete that scarcely any traces of them remain), received no small number from the Teutonic, or German. Clear it is, too, he continues, that the English, German, and other languages sprung from the Gothic, retain not a few derived from the Greek, which the Latin scarcely, if at all, acknowledges. The instances which he produces (about fifty in number*) should have induced him to extend the doubt which he felt as to the source of the many Latin words possessed by us in common with the German, to those which the Gothic dialects possess in common with the Greeks.

It is obvious from this sketch that Wallis made some advance, not only in the rules of grammatical arrangement, but also in the general principles of language. He wrote his book, he tells us, in Latin, because he knew that many foreigners, especially theologians, who were desirous of becoming acquainted with the practical theology of the English divines, were eager to learn our language; but the advantages of it were very fully extended to the young English scholar, within a few years after the death of the author, by James Greenwood, then sur-master of St. Paul's, in "An essay towards a practical Grammar, describing the genius and nature of the English tongue."

This author informs us that Dr. Samuel Clark did him the honour to make directions to the whole work—an honour indeed it was, though Clark must be regarded rather as a practical logician than a grammarian. Dennis—the Salmonean Dennis—contributed the prosody, and a eulogy on the essay by Dr. Isaac Watts was prefixed to the work. Yet the name of Greenwood is indebted for its preservation to the pages of the "Diversions of Purley." He had ventured beyond his strength to discourse about prepositions and conjunctions, and had endeavoured to sanction his own notions by the authority of Locke. To be found in such company was sufficient to draw upon him the attentions of Horne Tooke; nor was he likely to escape chastisement for his presumption in associating his own reputation with that of the author of the "Essay on Human Understanding."

Greenwood translates the entire preface of Wallis, with the tract on the sound and formation of letters; and, indeed, except in the portion above referred to and in a few minor matters of detail, his book is little more than the "Grammatica" of Wallis, with annotations, illustrative and explanatory, seasoned with an occasional show

* Among these are *πάθος*, path; *πῦρ*, fire; *θύρα*, door; *λεγω*, to lig, to lie, etc., etc.

of difference of opinion. Certain obligations are acknowledged to Wilkins and Hickes. It is not surprising that a work framed out of such materials should have some claim to encouragement; and it appears to have been received into very common use, and to have maintained its popularity for about half a century, when it was supplanted by the "Short Introduction" of no less a person than Dr. Robert Lowth.

We are now about to enter upon modern times, and we shall have to deal with modern names.

The "Short Introduction to English Grammar, with Critical Notes," was published in the year 1762. The author, at that time, we believe, a prebendary of Durham, was undoubtedly a learned and altogether an accomplished scholar. He was also an amiable and liberal-minded man; and had he not spoken too warmly in favour of "Hermes," he would probably have experienced a still greater share of courtesy from Horne Tooke than it is now his peculiar good-fortune to have received. His book is very fairly characterized as "an elegant little treatise, well compiled and abridged for the object the author had alone in view, and highly useful for ladies and gentlemen in their correspondence." It is a peculiar feature in this treatise, and to which the attention of the reader is directed in the preface, that it "teaches what is right by showing what is wrong."

Dr. Lowth is more venturesome than Wallis, and proposes a definition of each part of speech, intending by the expression "a part of speech" nothing more precise than a sort of word.

"A substantive or noun," he says, "is the name of a thing, of whatever (sic, thing) we conceive in any way to subsist, or of which we have any notion." And "an adjective is a word added to a substantive to express its quality." These two definitions bring some very important points to issue. Lowth asserts that "adjectives are very improperly called nouns, for they are not the names of things." He was probably induced to hazard this assertion in opposition to the old³ doctrine maintained by some of the most able and learned grammarians at home and abroad, by the rash presumption of Harris. And it is to the hardihood of the two that we owe one of the most luminous and instructive chapters, grammatically considered, of the "Divisions of Purley."

"The true genuine sense of a noun adjective," says Wilkins, "may be fixed to consist in this, that it imports the general notion of pertaining to, or being affected with."† Wallis (as we have already

* See "Voss. de Analogia," i. 6.—Hickes: "Adjectivum rem, aliûs est, vel ut aliud connotat, significans non potest prætermitti, ut subjectum orationis; vel, ut alii definiunt, adjectivum est nomen, quod unam rem significat, et *connotat* alterum." "Gram. Franco-Theotisca," c. 4. This connotation the author of the Port Royal General Grammar explains "a confused signification."

† "Real Character," part iii., c. i., § 7.

mentioned) was fully aware that any noun substantive, *adjectivè positum*, became a noun adjective; and further, that the adjection of the termination *es* to the noun substantive entitled the word so composed to the character and name of a noun adjective.* What, it may be asked, are the genuine English adjectives, and how are they composed? Tooke's answer is, They are constituted and composed by the addition of the terminations *ed*, *en*, *y* (the Anglo-Saxon *ig*), to which may be added the *es* of Wallis. *Ed*, *en*, and *y* signify respectively *add*, *join*, *give*, and *es* signifies *take*—a mode of adding or joining comprehensible enough. Our English noun adjective, then, evidently comprises within it the noun substantive and an adjected termination, directing to *add*, *join*, *give*, or *take* it, to some other noun substantive; or it comprises the name of a thing directed—*ex vi termini*—to be added or joined to some other name of a thing.†

A noun substantive we have, following the example of Lowth, denominated the name of a thing. Tooke adopts the same mode of speech, but his own definition runs thus: "The simple or complex, the particular or general sign or name of one or more ideas." And other grammarians before him have agreed to conform to the language of Aristotle, and call nouns the signs of ideas—*τα των εν τη ψυχη παθηματων συμβολα*.‡

We do not think it necessary to dwell here upon that class of words denominated by Gill consignificatives, more commonly particles—that is to say, the adverbs, prepositions, and conjunctions. There are differences of opinion upon some of the etymologies proposed by Horne Tooke, but his general principles, we believe,

* Upon this point Greenwood differs from Wallis, though quite satisfied that the possessive *'s* was a corruption of *es*, and not of *his*.

† It thus becomes a very intelligible grammatical rule, that an adjective cannot stand by itself; there is a plain direction that it is not to do so. Neither can the oblique case of the noun; take, for instance, the phrase quoted by Drs. Crombie and Russell, "For Christ-is sake," or, as our Prayer-Books now have it, "Christ his sake." Dr. Russell very truly says, "the case [understanding by *the case* the termination forming it] is adjective to the noun." He might have added, the noun is then adjective to another noun, and the sense is incomplete, until the second noun is expressed. Take again an instance from the Latin language; *Cæsar-is*: the termination requires the addition or adjection of some other noun, *e.g.*, *celeritas*. It is proper to remark here that we have undoubtedly adjectives with other terminations, *viz.*, *ly* (*like*), *full*, *less*, *some*, *etc.*; but these are all compound words.

‡ "De Inter.," c. i.—Wallis: "Voces seu verba (sive scripta, sive prolata) sunt rerum nomina, signaque (seu indicia) *cogitatum*, sive conceptuum mentis; quibus cogitata nostra alii aliis indicamus." "Log.," l. i, c. i.—Aldrich: "Vox est signum rei vel conceptus ex instituto vicarium: et in significando primo quidem declarat conceptum, deinde supponit pro re." "Log.," l. i, c. i, § 2. Dr. Crombie is content to say: "The name of the *thing* spoken of; as table, house, river." Dr. Russell teaches that "words are sounds used by common consent as signs of ideas; that ideas are impressions made on the mind by thinking; and that the substantive, or noun, is the name of a thing," with some other incongruities.

are pretty commonly admitted. Dr. Crombie is an avowed advocate. There is a little warfare about the distinct provinces of the preposition and conjunctions, and there is no doubt that some of our English words occasionally fall according to their place within each technical distribution—*i.e.*, are sometimes used to connect words and sometimes sentences. Dr. Russell asserts *who* and *whom* to be not only relative words, but conjunctions also, joining sentences. *That* has long been upon the lists, and we do not see why *which* should be excluded.

We proceed to the verb, which Lowth defines to be “a word which signifies to be, to do, or to suffer.” In this he is followed by Dr. Crombie, who adds, “or more correctly, that part of speech which predicates some action, passion, or state of its subject.”

This premised, we pass to his (Lowth's) distribution and account of the irregular verbs, which Tooke asserts to be the most trifling and erroneous part of his performance. The Bishop had certainly laboured it with much care; but he was not conversant with the early history of our grammar, and he relied almost wholly upon B. Jonson and Wallis. It is remarkable that B. Jonson should degrade that conjugation, which “entertaineth none but natural and homeborn words,” to the second place, and promote to the first that which is “the common inn to lodge every strange and foreign guest.” The unsociality of spirit manifested by this indiscriminate rejection of everything not of English descent is evidence enough of an indigenous Anglo-Saxon birth.

Lowth's regular verbs are those comprised in the first conjugation of Gill and B. Jonson.* We have then an arrangement of all other verbs under the head of irregular; and it must be confessed that the very learned Bishop has perplexed a very plain story. He concludes by observing that, “from this distribution and account of the irregular verbs (if it be just), it appears that originally there was no exception from the rule that the participle, preterit or passive, in English ends in *d*, *t*, or *n*.”

Fragments of Literature.

[1812, *Part II.*, pp. 435-437.]

1.—“A Collection of Ancient and Moderne Prophetes concerning these present Times, with Modest Observations thereon; the Nativities of Thomas Earle of Strafford, and William Laud, late Archbishop of Canterbury, his Majesties great Favourites; Astrologically Judgements upon their Scheames, and the Speech intended by the Earle of Strafford to have beene spoken at his Death. By William Lilly, Student in Astrologie. In Gyro vertimur omnes.” 4to., London, 1645.

* *I.e.*, those which form the past time active, and the participle perfect or passive, by adding to the verb *ed*.

The most curious part of this tract is the dedication :

“To his Royall Majesty, Charles, King of England.

“SIR,—Some delude you, others harden your heart, promising unto you (like vaine fellowes) a conquest and victory over your Parliament at Westminster. The spirit of lying doth guide their shallow braines ; its otherwayes determined it will not be so. Had Pharaoh harkened to Moses, he had not beene drowned in the Red Sea ; or Zedekiah beleevd Jeremiah, all had beene well with him. These examples out of Sacred Writ are true, but the repetition hereof may nothing move you, or those misguided Councillors too prevalent with you.

“Attend, Sir, to some humane and naturall admonitions prescribed to the greatest Princes that ever were, by such as intirely wished their happinesse.

“Come not at Babylon, say the Augures and Wise Men to Alexander.

“Beware, saith Spurina to Cæsar, of the Ides of March. Selfnesse, obstinacy, and security undid these Princes.

“I am no Prophet, yet am conversant in that art, which invites me earnestly to implore your speedy accesse to your true Parliament at Westminster.

“Were I in private with you, I must advise it ; at this distance I publikey wish it. *Fac hoc et vives.*

“That God, by whose providence I write what I doe, put it into your heart timely to consider your present and future condition, if you reject the faithful well-wishes of,

“Sir, your meanest, but most faithfull subject,

“WILLIAM LILLY.

2.—“Posthumous Works of the learned Sir Thomas Browne, Kt., M.D., late of Norwich. Printed from his Original Manuscripts,” etc. 8vo., London, 1712.

Of this work Dr. (afterwards Bishop) Tanner wrote as follows to Dr. Charlet, the Master of University College, Oxford, October 20, 1712 :

“Curle, the Bookseller, has bought of Dr. Brown’s executors some Papers of Sir Thomas Brown, one of which is some account of this Cathedrall, which he is printing under the title of ‘The Antiquities of Norwich.’ If I had perfectly liked the thing, I should not have been backward to have given a Cut, but it was hurried by him into the Press without advising with anybody here, or with Mr. le Neve, who has great collections that way. However, out of regard to Mr. Hare, the Herald, the Dean has suffered them to reprint his Catalogue of Bishops, Deans, and Prebendaries, and I think to send

a List of the Chancellors and Archdeacons."—Ballard's MS. letters in the Bodleian Library, vol. iv., p. 58.

3.—"A Heartie Prayer in a needefull Time of Trouble. The Sermon, preached at Theobald's before his Majestie and the Lords of the Privie Councell an houre before the Death of our late Soueraigne, King James, on Sunday, March 27. By D. Price, Deane of Hereford." 4to., London, 1625.

The following is a curious specimen of this singular discourse :

Page 31. "Cast your watry eyes upon the fatality of this bloody Moneth; and, not to looke upon the antient Triumph of Funeral Solemnities in March, remember how in this Moneth wee were deprived of blessed Queen Elizabeth, the Paragon of mortall Princes, the Woman after God's own heart, the glory of the Christian, the envy of the Infidel World, who came so neere unto the blessed Virgin Mary that shee was borne upon the Vigil of her birth and dyed upon the Vigil of her Annunciation."

4.—"Epithalamia; sive, Lusum Palatium in Nuptias celsissimi Principis Domini Friderici Comitum Palatini ad Rhenum, etc., et serenissimæ Elizabethæ Jacobi potentissimi Britanniarum Regis filiarum primogenitarum." 4to., Oxon., 1613.

Among the authors whose names are here subscribed to their respective verses, we find "Guliel. Laud" (at that time President of St. John's College), "Jo. Prideaux" (Rector of Exeter College), "Ro. Burton" (who wrote "The Anatomy of Melancholy"), "Accep. Frewen" (Archbishop of York), and "J. Hampden, Armiger à Coll. Magd." This last was the great Hampden. The following are his verses :

"Ubi pares decore,
Probitate, castitate
Pares, pares tenellis
Annis, sibique solis
Pares honore; queis sunt
Prænominum vel ipsa
Elementa, literæque
Ipsæ pares, amore
Pari torum jugalem
Parant, quis haud putabit
Hoc Par jugum futurum?
Et est, diuque perstet;
Ut surgat indè proles,
Cui nulla terra, nulla
Gens sit Parem datura."

5.—"L'Ethica d'Aristotile ridotta in Compendio da Ser Brunetto Latini. 4to., Lione., 1568."

At the end of this work, which forms a thin volume, above the ordinary octavo size, we have the following singular "Imprimatur":

"Privilegii Sententia.

"Viso, consensu, et certificatione D. Ben. Buathier, Officialis et supremi Vicarii D. Archiepiscopi Lugdunensis, qua asserit nihil absonum à fide Catholica Romana contineri in his Tractatibus, permisimus in lucem emitti Ethicam Aristotelis à Brunetto Latini Italica lingua donatam, vnà cum aliis opusculis quæ hoc Volumine continentur. Datum Lugduni, die xxiii. Mensis Septemb., Anno CIO.D.LXVIII."

ENGLISH BIBLES OF THE YEARS 1638 AND 1653.

6.—"I remember one in the University gave for his question, 'Artis Compendium, Artis Dispendium'—the contracting of arts is the corrupting of them. Sure I am, the truth hereof appeareth too plainly in the Pearl Bible printed at London, 1653, in the Volume of Twenty-foure; for therein all the Dedications and Titles of David's Psalmes are wholly left out, being part of the original text in Hebrew, and intimating the cause and the occasion of the writing and composing those Psalmes, whereby the matter may be better illustrated.

"The design may be good to reduce the Bible to so small a Volume, partly to make it the more portable in men's pockets, partly to bring down the price of them, that the poor people may the better compass them. But know that *vilis* in the Latine tongue, in the first sense, signifieth what is *cheap*, in the second sense what is *base*. The small price of the Bible hath caused the small prizing of the Bible, especially since so many damnable and pernicious mistakes have escaped therein.

"I cannot omit another Edition in a large 12mo., making the Book of Truth to begin with a loud lye, pretending this title:

"'Imprinted at London by Robert Barker, etc., anno 1638.' Whereas, indeed, they were imported from Holland 1656, and that contrary to our Statutes. What can be expected from so lying a frontispiece but sutable falsehoods, wherewith it aboundeth!"—Fuller's "Mixt Contemplations in Better Times." 12mo., London, 1660, part ii., p. 14.

7.—"New Ayres and Dialogues composed for Voices and Viols of two, three, and four Parts; together with Lessons for Viols or Violins. By John Banister, one of the Gentlemen of his Majesties Private Musick, and Thomas Low, one of the Vicars Choral of St. Paul's, London." 8vo., London, 1678.

From this neglected little volume, dedicated to Roger l'Estrange, Esq., the following song has been selected:

I.

"When I a Lover pale do see,
 Ready to faint and sickish be ;
 With hollow Eyes and Cheeks so thin,
 As all his face is Nose and Chin :
 When such a Ghost I see in pain,
 Because he is not lov'd again,
 And pule, and faint, and sigh, and cry,
 Oh, there's your loving fool, say I !

II.

"'Tis Love with Love should be repaid,
 And equally on both sides laid :
 Love is a Load a Horse would kill,
 If it do hang on one side still ;
 But if he needs will be so fond,
 As Rules of Reason go beyond,
 And Love where he's not loved again,
 Faith ! let him take it for his pain."

HEVELIUS.

[1812, *Part II.*, pp. 523-525.]

8.—John Hevelius sent, at various times, his works to the University of Cambridge ; but before his "*Selenographia, sive Lunæ Descriptio*," printed in folio, 1647, at Gedani, finely bound in red morocco and gilt, is this, in his own hand :

"Ut cum promptissima officiorum nostrorum qualiumcunque oblatione Opusculum nostrum Selenographicum illustrissimæ Bibliothecæ Cantabrigiensi muneris loco offerrem, æquissimum duxi, obnixè rogans, ut in bonam autoris recordationem, pagellis istis, inter reliqua, ibidem extantia ingeniorum humanorum monumenta locum aliquem tribuere non dedignentur clarissimi Curatores. Il quod ut pergratum accidet, sic dabitur opera, ut cum Deo et die, si licet, alia quoque ratione tam præclaræ Literarum Officinæ nostri inseratur recordatio. Gedani, anno 1650, 20 Aug."

"THE LIE."

9.—In a volume of "Poems written by the Right Honorable William Earl of Pembroke, whereof many of which are answered by way of Repartee ; by Sir Benjamin Ruddier, Knt." ; 8vo., London, 1660, the productions of the two are marked P. and R. Among those with the former initial is the sonnet which is called "The Lie," and which usually goes under the name of Sir Walter Raleigh.

10.—"The Booke of Falconrie or Hawking ; . . . heretofore

published by George Turberville, Gentleman, and now newly revied, corrected, and augmented, with many new Additions proper to these present times. *Nocet empta dolore Voluptas.*" 4to., London, 1611.

The first edition of this work was printed in London by Henry Bynneman, 1575, together with "The noble Arte of Venerie or Hunting," in 4to.; the former dedicated to Ambrose, Earl of Warwick.

In the woodcuts at pages 81 and 112 of this edition the marks are very evident where the portraits of Queen Elizabeth, which adorned that of 1575, have been cut out of the blocks, and those of James substituted in their room.

For a short account of Turberville, see Ritson's "*Bibliographia Poetica*," p. 368; see also Herbert's "Ames," pp. 943, 945, 977, 1,053, 1,161.

WELSH LITERATURE.

11.—Among the early specimens of Welsh literature may be reckoned "A Dictionary in Englyshe and Welshe." By William Salesbury. 4to., London, 1547. It appears to have been reprinted, without date, by Whitchurch, and again in 1551 by Robert Crowley. Strype, in his "Annals," calls him William Salisbury of Llanroast, gent., and says he was joined with John Waley the printer, in a patent for seven years, to print the Bible in Welsh ("Annals," vol. i., p. 434). His "Introduction, teaching how to pronounce the Letters in the Brytishe Tongue," was twice printed, in 1550 by Robert Crowley, and in 1567 by Henry Denham. In the latter year he published the New Testament in Welsh, dedicated to Queen Elizabeth.

SPENSER'S "SHEPHERD'S CALENDAR."

12.—"What Bishop Wren speaks of, I suppose, may be met with in Spenser's 'Shepherd's Calendar' in the month of July, where Al-grind, the first shepherd, is described as meek, simple, humble, and yet stout as steed of brass.

"Somewhat is said of Al-grind in the month of May, apposite enough to Bishop Grindall. There can be no doubt but Grindall is meant, for you will observe that Al-grind is Grind-all inverted. You know Spenser was of Pembroke Hall, A.B. there Anno 1572-73."—MS. letter from Mr. Baker to the Rev. Mr. Strype, April 17, 1710.

13.—"Musarum Cantabrigiensium Luctus et Gratulatio: ille in Funere Oliveri Angliæ, Scotiæ, et Hiberniæ Protectoris; hæc de Ricardi successione felicissima, ad eundem." 4to., Cantabr., 1658.

The dedication of this work, which consists chiefly of copies of Latin verses, is to Richard as Protector of England, Scotland, and Ireland, and is signed by "Jos. Hill" and "Johan Luke" as the

Proctors of the University. At the end are a few copies of English verses. The following, signed "Sam Fuller, Fellow of St. John's Coll.," closes the collection :

" But pardon, Richard, that we wrong thy name
In paying thus much to thy Father's fame.
We do confess our loss, yet grant our gain :
Thus we have sunshine mixed with our rain.
We'll joy in thee, and yet lament our loss ;
England now justly bears the Harp and Cross.
Our fears were great, thy Father dy'ng, but we
See all our fears turn'd hopes and joys in thee,
Our waters turn'd to wine, our grief is done,
We'll wipe our eyes, and let our conduits run."

The Latin verses are in a strain of gross panegyric.

14.—"The high and mightie Commendation of the Vertue of a Pot of good Ale; full of wit without offence, of mirth without obscenitie, of pleasure without scurrilitie, and of good content without distaste. Whereunto is added the valiant Battell fought betweene the Norfolk Cock and the Wisbich Cock. Written by Thomas Randall." 4to., London, 1642.

From the former of these pieces the following stanzas have been selected :

" Not drunken nor sober, but neighbour to both,
I met with a friend in Alesberry Vale ;
He saw by my face that I was in the case
To speak no great harm of a Pot of good Ale.
And as we did meet, and friendly did greet,
He put me in mind of the name of the Dale.
That for Alesberries sake, some paines I would take,
And not burie the praise of a Pot of good Ale."

Ten other stanzas are given. The last is :

" O Ale, *ab alendo*, thou liquor of life,
I wish that my mouth were as big as a whale ;
But then't were too little to reach thy least tittle,
That belongs to the praise of a Pot of good Ale." H. E.

[1813, *Part I.*, pp. 130.]

WORKS ORNAMENTED BY, OR FROM THE DESIGNS OF, HANS
HOLBEIN.

15.—(1) "Hadrianus T. T. S. Chrysogoni S. R. E. Presb. Card. Batonien. De Sermone Latino, et modis Latine loquendi. Ejusdem Venatio ad Ascanium Card. Item Iter Julii II. Pont. Ro." 4to. Bas. ap. Frob., 1518.

"H. H." appears in one of the compartments with which the title is adorned.

(2) "*Antibarbarorum D. Erasmi Roterodami Liber Unus, que' iuuenis quidem adhuc lusit: cæterum diu desideratum, demum repertum non iuuenis recognovit, et velut postliminio studiosis restituit. Ex quo reliquorum, qui diis propiciis propediem accedent, lector conjecturam facias licebit. Basileæ, apud Jo. Frobenium, An. M.D.xx.*" 4to.

The title of this work is under an arch (with an ornamented border on the sides), above the shoulders of which are the words "Hans Holb."

Another edition of the same book appeared at Cologne in the same year, in quarto, with an ornamented title, but not by Holbein.

(3) "*Des Erasmi Roterodami de Duplici Copia Verborum ac Rerum Co'mentarij Duo. Erasmi de ratione Studii.*" "*Erasmi de laudibus literariæ Societatis.* 4to., Bas.," 1521.

In the upper part of the frontispiece of this work are the words "Hans Holb."

(4) "*Propugnaculum summi Sacerdotij Euangelici ac Septenarii Sacramentorum, editum per uirum eruditum, sacrarumque literarum professorem Edoardu' Pouelum aduersus Martinum Lutherum fratrem famosum et Wielefistam insignem.*" "*In ædib. Pynsonianis. An. uerbi incarnati M.D. xxiii. Tertio no. Decemb.*" 4to.

"H. H." is on the border round the title.

(5) "*Biblicæ Historiæ, artificiosissimè depictæ. Biblische Historien Figürlich fürgebildet.* FB." 4to., Francof., 1537.

(There may possibly be a doubt whether this work was really ornamented from Holbein's designs.)

(6) "*Historiarum Veteris Testamenti Icones ad uiuum expressæ; vnà cum breui, sed quoad fieri potuit, dilucida sarundem et Latina et Gallica Expositione.*" 4to., Lugd., 1539.

At the back of the title is an address from Franciscus Frellonius to the reader, followed by a poetical address in Latin verse, announcing Holbein as the artist who designed them, by Nicolaus Borbonius. At the end of these are two Greek lines by Borbonius, and,

"*Latine idem penè ad uerbum.*

Cernere vis, hospes, simulacra simillima vivis?

Hoc opus HOLBINÆ nobile cerne manus."

Another edition of this work was printed 4to., Lugd., 1547. And again in English ("*The Images of the Old Testament, lately expressed, set forth in Ynglishe and Frenche, with a playn and brief exposition*"), printed at Lyons by Johan Frellon, the yere of our Lord 1549. 4to.

(7) "ΜΟΡΙΑΣ ΕΓΚΟΜΙΟΝ. Stultitiæ Laus. Des. Erasmi Rot. Declamatio. Cum commentariis Ger. Listrii, et figuris Jo. Holbenii. E codice Academiæ Basiliensis." 8vo., Bas., 1676.

A French edition of the "Moriæ Encomium," with fresh engravings on wood from Holbein's designs, has appeared within the last thirty years.

[1813, *Part I.*, pp. 131, 132.]

16.—"Precationes Medicorum piæ; ad varios vsus tùm studiorum tùm etiam operum artis, quarum multæ aliarum quoq: artium studiosis usui esse possunt, aut ex sacrorum Bibliorum et sanctorum Patrum precationibus selectæ, aut alias compositæ, a Jacobo Horstio D. Medicinæ." 12mo., Helmstadii., 1585.

The following is a curious specimen of this little work:

"LXX.

"Precatio Medicorum contra largitiones ad impunè interficiendum Homines.

"O æternæ Deus, juramentum sanctum meæ vocationi juravi, me nunquam ullis muneribus, aut precibus, vel maximis velle persuaderi, ut venena aut noxia Medicamenta propinem, aut propinanda consulam. Memor quoque sum tui mandati Ne occidas, cui addidisti pœnam, Qui sanguinem fuderit, sanguine peribit. Denique expertus didici sanguinem innocentem super homicidam clamare ad Deum palam: Nihilominus cùm Diabolus tanquam Leo rugiens nos circumeat, et quærat quem devoret, nec non piissimos et ipsum Christum tentaverit, oro te, ut tempore tentationis mihi divina ope adsis, animum meum constantem in repudiandis precibus adeo impiis confirmes, neque ab officio meo vel minis vel largitionibus abducis: quod benignè mihi concedat Deus pater, Deus filius, et Deus spiritus sanctus. Amen."

APPIANUS.

17.—"Appiani Alexandrini Civilibus Romanorum Bellis Historiarum Libri quinque, veterum collatione Codicum à mendis accuratius quàm antehac unquam repurgati, summaque diligentia excusi.

"Ejusdem autoris Liber Illyrius et Celticus, Libycus et Syrius, Parthicus et Mithridaticus." 4to.

At the end. "Impressum Moguntix in ædibus Joannis Schoeffer, a cujus avo Chalcographice olim in urbe Moguntiaca primum inventa exercitaque est, Anno M.D. xxix. Idibus Augusti."

CURRANTS.

18.—Among the single sheets of the time of Charles I. is an ordinance of the Lords and Commons assembled in Parliament, "inhibiting the Importation of Currans," dated 26 August, 1642.

It states them to be "a commodity of little or no use at all, but a

meere superfluity, and may well be spared." It also states that a hundred thousand pounds per annum, ready money, went for their purchase.

CRIES OF LONDON.

19.—In the comedy of "The Three Ladies of London," 4to., London, 1584 :

"Enter Conscience, with broomes at her back, singing as followeth :

New broomes, green broomes, will you buy any ;
Come maydens, come quickly, let me take a peny.

My broomes are not steeped,
But very well bound ;
My broomes be not crooked,
But smooth cut and round.

I wish it would please you,
To buy of my broome ;
Then would it well ease me,
If market were done.

Have you any olde bootes,
Or any olde shoone ;
Powche-ringes or buskins,
To cope for new broome ?

If so you have, maydens,
I pray you bring hether ;
That you and I frendly,
May bargain together.

New broomes, green broomes, will you buy any ;
Come maydens, come quickly, let me take a peny."

ANCIENT MUSICAL CATCH.

[1813, *Part II.*, pp. 25, 26.]

20.—Among a variety of miscellaneous articles in Harl. MS. 978, at fol. 9 b. is an ancient musical catch, apparently as early as the thirteenth century. Wanley deemed it the earliest he had seen. The English words accompanying are these :

"Sumer is icumen in,
Lhude sing cuccu ;
Groweth sed,
And bloweth med,
And springth the Wde nu.
Sing cuccu.

Æwe bleteth after lomb,
Lhouth after calve cu ;
Bulluc sterteth,

Bucke uerteth
 Murie sing cuccu.
 Cuccu cuccu.

Well singes thu cuccu
 Ne swik thu nauer nu,
 Sing cuccu nu ; Sing cuccu,
 Sing cuccu ; Sing cuccu nu."

"Hanc ROTAM (says the direction) cantare possunt quatuor socij ; a paucioribus autem quam a tribus, vel saltem duobus, non debet dici, preter eos qui dicunt *pedem*. Canitur autem sic ; tacentibus ceteris unus inchoat cum hiis qui tenent *pedem* ; et cum venerit ad primam notam post crucem, inchoat alius ; et sic de ceteris. Singuli vero repaudent ad pausaciones scriptas, et non alibi, spacio unius longæ notæ."

21.—"THE PROFEY OF SKELTON, 1529."

[*From MS. Lansd. 800.*]

"Some Men thynke that ye
 Shall haue penaltie,
 for your Inyquytie,
 Note well what to saye
 yf yt please the not onely
 yt is good for astrallogy
 ffor tholomy tolde me
 the Son' somtyme to be
 In a Signe called ariotte
 assendain ad dextram
 When Scorpio is descending
 affatuall fall of one
 that Syttys now on trone
 and rewles all thyng alone
 Your tethe whet on this bone
 Amonge you euy'chone
 And lett colen clowte alone."

22.—"A brieff discours off the Troubles begonne at Franckford in Germany, A.D. 1554, abowte the Booke of Common Prayer & Ceremonies ; and continued by the Englishe men theyre, to th' ende of Q. Marie's Reigne, etc., 1574."

This book, says Wanley, in a MS. note, hath been many times cited by several writers, but without naming the compiler, as far as I can remember. It is a plain vindication of the puritanical part of the congregation ; and might have been done by Mr. John Hales, who was then the principal lay member there, and very active in the whole affair, who was a scholar (an eminent lawyer and judge), and

author of other printed tracts ; and who lived long after the year 1574. The German letter wherewith this book is printed, and the date, show that it is puritanical, and would not bear the printing openly or above-board.

BOOK OF SPORTS.

23.—The following notice, printed on a half-sheet, appears to have been fixed up in different parts of the metropolis at the time the Book of Sports was called in :

“ *Die Veneris 5^o Maij, 1643.*

“ It is this day ordered by the Lords and Commons in Parliament, that the Booke concerning the enjoyning and tollerating of Sports upon the Lord’s Day be forthwith burned by the hand of the common Hangman in Cheape-side, and other usuall places : and to this purpose, the Sheriffs of London and Middlesex respectively are hereby required to be assistant to the effectuall execution of this order, and see the said Books burnt accordingly. And all persons who have any of the said Books in their hands, are hereby required forthwith to deliver them to one of the Sheriffes of London, to be burnt according to this Order.

John Browne, Cler. Parl.

Henry Elsynge, Cler. P. D. Com.

“ The Sheriffes of London and Middlesex have assigned Wednesday next the 10th of this instant May, at twelve of the clock, for the putting in execution of the foresaid Ordinance ; and therefore doe require all persons that have any of the Bookes therein mentioned, to bring them in by that time, that they may be burned accordingly.

John Langham,

Thomas Andrewes.

London :

Printed for Thomas Underhill in Great Wood strete, May 9, 1643.”

24.—“ The Declaration of his Highnes William Henry, by the Grace of God Prince of Orange, etc., of the Reasons inducing him to appear in Armes in the Kingdome of England, for preserving of the Protestant Religion, and for restoring the Lawes and Liberties of England, Scotland, and Ireland. Hereunto are added the Letters of the aforesaid his illustrious Highnesse to the Sea and Land forces of England, together with the Prayer for the present Expedition. Printed at the Hague by Arnold Leers—by speciall order of his Highnesse, 1688.” 4to.

At the bottom of the title, in small italics, below the date, is : “ *With priviledge of the great and mighty the States of Holland and Westfriesland.*” In the front of the title is the arms of the Prince of Orange, impaling those of Great Britain, with the Lion and Unicorn for supporters, and the motto JE MAINTIENDRAY.

[1813, *Part II.*, pp. 534, 535.]

25.—“Paul’s Churchyard. Libri Theologici, Politici, Historici, Nundinis Paulinis (una cum Templo) prostant venales. Juxta seriem Alphabeti Democratici. Done into English for the Assembly of Divines.” 4to.

This was one of the political squibs of the year 1659, and may be called in to aid any future editor of Butler’s “Hudibras.”

In Classis I. we have the following titles of works :

(1) “Gusman’s Cases of Conscience. Revised and augmented by Hugh Peters.”

The English Guzman was the notorious robber James Hind, whose life is still preserved among the penny histories for our children.

(5) Ecclesiasticus. A plain demonstration that Colonel Pride (*alias* Bride) was founder of St. Bride’s Church, and not found in the Porch, because the Porch was built before the Church, not behind it.”

(10) “Tot Quot. The Unlawfulness of holding Two Benefices, and the Lawfulness of holding Four. By the Assembly of Divines.”

(15) “Tibi licet. That a Woman may have two Husbands at once, if her second Husband be faithfull to the State. By Mistris Jane Puckering.”

(16) “The Children’s Dictionary, and Exact Collection of all New Words (born since November 3, 1640) in Speeches, Prayers, or Sermons, as well those that signifie something as nothing.”

(17) “Gladius Justitiæ. That the Power of the Sword belongs to him that can get hold of the Hilt.”

Classis II. contains twenty new Acts of Parliament. Among them the following :

(27) An Act for canonizing those few Saints that die in the States’ Service, who, since there are but two Worlds, ought at least to be honoured in one.

Classis III. Historians and Philosophers, among whom we have—

(55) “The Wandering Jew. By Dr. Du Moulin, junior, Medico Theologo-Historico-Bello, Gallicus Gallo-Belgicus.”

Classis IV. Casuists resolving tender consciences in forty Quæries. From these the following are selected as further specimens :

(63) Whether England be Sampson (as Master Goodwin tells us) because it is strong, or because it is imprisoned, shaven close, and hath lost its two eyes ?

(64) Whether the Spanish Ambassador Don Alonso de Cardenas be better paid from Madrid or Westminster ?

(65) Whether the two Hothams shall rise (as they were buried) in boots and spurs ?

(77) Whether “representatives” have more lives than one ?

(84) Whether it be as lawfull to build a church and call it St.

Paul's, as to build ships and call them the Fairfax, the President, or the Speaker?

(86) Whether that place may be read: "My house shall be called the House of Prayer, but ye have made it a Guard of Independants"?

(91) Whether the Stationer that gave £400 for the Directory was cursed with Bell and Candle as well as Book?

(100) Whether he that scribbled this Catalogue of Books was not robbed of all his own?

"Sic desinit Centuria prima."

The second century of this Catalogue contains a List of Titles of a similar description, the more whimsical of which are:

(101) "The Silver Shekel. A Treatise proving the Excise is *iure divino*. By John Goodwin."

(108) "Oppiana Αλιευτική. Proving the sea is not governed like Islands, because the great fish eat the lesse; but here the lesse devour the greater."

(157) "Χρυσότροφος. The Art for turning three wayes in two years. By Colonel George Monk." [See Note 50.]

26.—Form of Prayer, 1552. At the end of "The Boke of Common Praier and Administration of the Sacramentes and other Rites and Ceremonies in the Church of Englande," folio, R. Grafton, 1552, is the following:

"This Booke is truly and diligently imprinted.

¶ The Prices thereof:

"The Imprynter to sell this Booke in queres for two shillynges and sixe pence, and not above; bound in Parchement or Forell for thre shillinges and foure pence, and not above; and bounde in Lether, in paper bordes or claspes, for foure shillynges, and not above. And at the nexte Impression the Imprynter, leavyng out the fourme for makyng and consecratyng of Archebishoppes, Bisshoppes, Priestes and Deacon, shal sel the said Booke in queres for two shillynges, and not above; and bound in Forel for two shillynges and eight pence, and not aboue; and bound in Lether, in paste bordes or claspes, for thre shillynges and foure pence, and not aboue."

SIR RICHARD CAVE.

27.—From a single sheet of the time of Charles I.:

"The Judgement of the Court of Warre upon the Charge laid against Sir Richard Cave, for the delivery up of Hereford.

"Oxford, 26 Junij, 1643.

"Whereas Sir Richard Cave hath been accused to his Majesty for the betraying of the Towne of Hereford, when Sir William Waller came before that Towne; and that accusation was transmitted to the Councill of Warre: whereupon Witnesses were examined upon Oath,

and the Court of Warre at severall dayes heard the Depositions and the whole Cause at large; upon the full hearing whereof the Court was fully satisfied that Sir Richard Cave was absolutely free from any imputation of any Crime to be objected against him in any thing touching the delivery up of that Towne, or sending away the Horses under his command from the Towne at the time when Sir William Waller was before it, and that what he did therein was both by sufficient and full warrant, and by the advice and consent of the Commissioners of Array for that County, who were then present. And this Court hath thought it just and honourable in them to declare thus much under their hands, that as farre as in them lyeth they might repare the Reputation of Sir Richard Cave, who hath very unjustly suffered by this Accusation.

Rupert,	Forth,
Grandison,	Hen. Percy,
Tho. Wentworth,	Hen. Wentworth,
Joh. Byron,	Joh. Belasyse,
Will. Pennyman,	L. Kirke,
Will. Ashbournham,	Henry Vaughan,
Ro. Heath, present by the request of the Prince, his Highnesse, and the Lord Generall.	

“Directed by the Councell of Warre to be printed and published, and especially to be sent to Hereford.

“Printed at Oxford by Leonard Lichfield, Printer to the University, 1643.”

[1814, *Part I.*, pp. 37-38.]

28.—“A compendious or briefe Examinacon of certayne ordinary Complaints of divers of our Countrymen in these our dayes, which, although they are in some part unjust and frivolous, yet are they all by way of Dialogues thoroughly debated and discussed. By W. S., Gentleman. 4to. London, 1581.”

The dialogue in this work is between a knight, a merchant-man, a doctor, a husbandman, and a craftsman, from the observations of all whom many curious traits of ancient manners may be gleaned. The following, selected from fol. 5, is “The Gentleman’s Complaint how he cannot keep like Countenance as he was wont to do.”

Knight. “Syr, as I knowe it is true that yee complaine not without cause, so it is as true that I and my sorte (I meane all Gentlemen) have as great, yea, and farre greater, cause to complayne than any of you have (for as I said), now that the pryces of things are rysen, of al handes, you may better lyve after your degree then we, for you may and doe rayse the pryce of your wares, as the price of vittayles, and other your necessities doe ryse, and so cannot we so much, for though it bee true that of such Landes as come to our handes either by purchase or by determination, and ending of such

termes of years, or other Estates, that I or mine auncestors had graunted them in time past, I doe eyther receive a better fine then of old time was used, or enhaunse the rent thereof, being forced thereto for the charge of my householde that is so encreased over that it was; yet in all my lyfe time I looke not that the thyrd parte of my lande shal come to my disposition that I may enhaunse the rente of the same, but it shal be in men's holding either by leases or by copy graunted before my time, and still continuing, and yet lyke to continue in the same state for the most parte duringe my life, and percase my Sonnes: so as we cannot raise all our wares as you may yours, and as me thinketh it were reason we did, and by reason that we cannot, so many of us (as yee know) that have departed out of the countrey of late, have ben dryven to geve over our houtholdes, and to keepe either a Chamber in London, or to wayt on the Court uncalled, with a Man and a Lackey after him: where hee was wonte to keepe halfe a score of cleane men in his house, and xx. or xxiiii. other persons besides every day in the weeke. And such of us as do abyde in the countrey still cannot with two hundreth a yere kepe that house that wee might have done with cc. markes but xvi. yeares past. And therefore we are forced either to minishe the thirde part of our householde, or to raise the third parte of our revenues; and for that we cannot so doe of our own landes that is alreadye in the handes of other men, many of us are enforced eyther to keepe pieces of our Landes when they fall in our owne possession, or to purchase some Fearme of other mens landes, and to store it with Sheepe or some other Cattell, to helpe to make up the decay of our revenewes, and to maintayne our old estate withall, and yet is little inough."

Fol. 11. b.—"I have seene a Cap for xiiii. pence as good as I can now get for ii. shillynges six pence: of cloth yee have heard how the pryce is risen. Now a payre of shooes coste twelve pence, yet in my time I have bought a better for sixe pence. Nowe I can get never a horse shooed under ten pence or twelve pence, where I have also seene the common pryce was syxe pence."

In fol. 26 the author tells us:

"Once a Bookseller made mee when I asked him why we had not white and browne paper made within the Realm as well as they had made beyonde Sea: then hee aunswered mee that there was paper made a while within the realm: at the last the man perceived that made it that he could not aforde his paper as good cheape as it came from beyond the sea, and so he was forced to lay downe making of paper; and no blame in the man, for men will geve never the more for his paper because it was made here. But I would eyther have the paper stayed from coming in, or so burdened with custome, that by that time it came hether our men myghte aforde theyr paper better cheape then straungers myght do theirs, the customes considered."

29.—“*Catalogvs Vniversalis Librorvm in Bibliotheca Bodleiana omnium Librorum, Linguarum, et Scientiarum genere refertissimâ, sic compositus, ut non solum publicis per Europam Universam Bibliothecis, sed etiam privatis Musæis, aliisque ad Catalogum Librorum conficiendum usui esse possit. Accessit Appendix Librorum, qui vel ex munificentia aliorum, vel ex censibus Bibliothecæ, recens allati sunt; auctore Thoma James, S. Th. Doctore, ac nuper Proto-Bibliothecario Oxoniensi. 4to. Oxon., 1620.*”

This is the second edition of the Bodleian Catalogue. The first appeared in 1605. The third came out in folio in 1674; and the last edition, in two volumes folio, made its appearance in 1738. All printed at Oxford.

The singularity which marks the catalogue of which the title is above quoted is contained in Dr. James's “*Procœmium*”:

“Cum in hoc Catalogo, adeoque in ipsa Bibliothecâ, Libri habeantur profecti ad damnatæ memoriæ Auctoribus, partim hæreticis, partim schismaticis, aliisque ejusdem generis: sciant neque fas, neque licitum esse unicuique eosdem lecitare, nedum legere: sed paucissimis tantum melioris notæ studiosis, quibus hanc veniam indulget Academia, licentiâ Vicecancellarij, Regiique Professoris manuum subscriptione prius obtenta.”

[1814, *Part II.*, pp. 435-437.]

30.—“The true Effigies of our most illustrious Sovereigne Lord, King Charles, Queene Mary, with the rest of the Royall Progenie. Also a Compendium or Abstract of their most famous Geneologies and Pedegrees, expressed in Prose and Verse. With the Times and Places of their Births. 4to. London, 1641.”

This tract, consisting of eighteen pages only, is of extreme rare occurrence.

The portraits of Charles I. and his Queen, Charles Prince of Wales, and Mary Princesse of Orange, are by Hollar in his best manner. James Duke of York, when eight years of age, in the Tennis Court, Lady Anna (who died the 8th of December, 1640), and the double representation—(1) of “Charles Prince of Great Britaine, borne, baptiz'd and buried, May y^e 13th, 1629;” (2) of Henry Duke of Gloucester, are by other hands.

The poetical part of this pamphlet has but little merit.

Of Charles Prince of Wales, afterwards Charles II., it is said:

“This noble and hopefull Prince was borne on the 29 day of May, 1630, betweene the howres of 10 and 11, it being Saturday. And in the Almanack it is called Fœlix. His birth was at S. James House neare Charing Crosse. His godfathers were Lewis the 13, the French King (now reigning), and the other was the Prince Pallatine. The Godmother was the Queene Mother of France: their Deputies there was, James Duke of Lenox (for the French King), and James Marquesse of Hamilton (for the Palsgrave), and

for the Queene Mother the Dutches of Richmond and Lenox was Deputie."

HENRY HOLLAND.

31.—Among what are called the King's Pamphlets in the British Museum is a petition to the public for relief, circulated by Henry, the son of Dr. Philemon Holland, in 1647, he being then in his old age. It contains some curious particulars of his life. He speaks of himself as a citizen of London, for a long time an inhabitant of St. Mary-le-Bow. He says his wife and he in 1625 were the medium for many worthy and charitable persons in distributing money to the sick and necessitated in the memorable mortality of the plague. Under four or five Lord Keepers he was a Commissioner of Bankrupts, and he was a hater of Popery and superstition. His opposition to prelatical innovation, he owns, occasioned him to be called before the Star Chamber Court, and he was in consequence imprisoned and impoverished. When he was sixty years of age, in 1643, "he adventured his life, and went out one, and was the eldest man," of the Earl of Denbigh's Life-guard. With this history upon a printed paper he craved charitable contributions.

32.—"Irenodia Cantabrigiensis: ob paciferum serenissimi Regis Caroli é Scotia reditum Mense Novembri, 1641. 4to. Ex Off. Rog. Daniell, Almæ Acad. Typogr., 1641."

Among these a Greek copy, by Duport; a Latin copy, signed "A. Cowley, Trin. Coll. Socius"; a Latin copy, by Duport; another signed Gu. Sancroft, Coll. Emman. A. Mag.; another Greek copy, by Duport; an English "Ode upon the return of his Majestie," signed "A Cowley, Trin. Coll."

DEVICES.

33.—Blount, in his translation of "The Art of making Devises," from the French of Henry Estienne, Lord of Fossez, 4to., London, 1646, gives the following as part of a preliminary address "to the Nobilitie and Gentry of England":

"We read that Hen. the 3 (as liking well of remuneration) commanded to be written (by way of Devise) in his Chamber at Woodstock,

Qui non dat quod amat, non accipit ille quod optat.

"Edw. the 3 bore for his Devise the rayes of the Sunne streaming from a cloud without any motto. Edmond of Langley, Duke of York, bore a Faulcon in a Fetter-lock, implying that he was locked up from all hope and possibility of the Kingdome. Hen. the 5 carryed a burning Cresset, sometimes a Beacon, and for Motto (but not appropriate thereunto) UNE SANS PLUS, one and no more. Edw. the 4 bore the Sun after the Battell of Mortimer's-Crosse, where three Sunnes were seene immediately conjoyning in one. Hen. the 7, in

respect of the union of the two Houses of York and Lancaster, by his marriage, used the White Rose united with the Red, sometimes placed in the Sunne. But in the reigne of Hen. the 8 devises grew more familiar, and somewhat more perfect, by adding Mottoes unto them, in imitation of the Italians and French (amongst whom there is hardly a private Gentleman but hath his particular devise). For Hen. the 8, at the interview betweene him and King Francis the first, whereat Charles the fift was also present, used for his devise an English Archer in a greene Coat drawing his Arrow to the head, with this Motto, CUI ADHÆREO, PRÆEST; when as at that time those mighty Princes binding one against another wrought him for their owne particular.

“To the honour of Queene Jane (who dyed willingly to save her child King Edward) a Phenix was represented in his funerall fire with this Motto, NASCATVR UT ALTER. Queen Mary bore winged Time, drawing Truth out of a pit with VERITAS TEMPORIS FILIA. Queen Elizabeth upon severall occasions used many heroically devises, sometimes a Sive without a Motto (as Camden relates), and at other times these words without figure, VIDEO, TACEO, and SEMPER EADEM. King James used a Thistle and a Rose united and a Crown over them, with this Motto, HENRICVS ROSAS, REGNA JACOBVS. Pr. Henry (besides that devise which is appropriate to the Princes of Wales) made use of this Motto, without figure, FAS EST ALIORVM QVÆRERE REGNA. And his Majestie that now is, that other of CHRISTO AVSPICE REGNO. Our Prince beares (as all the Princes of Wales have done since the Black Prince) for his devise (which we commonly though corruptly call the Princes Armes) a Coronet beautified with three Ostrich feathers, and for Motto ICH DIEN—*i.e.*, I serve, in the Saxon tongue, alluding to that of the Apostle, ‘The heire, while he is a childe, differeth nothing from a servant.’

“The late Earle of Essex, when he was cast downe with sorrow and yet to be employed in Armes, bore a sable shield without any figure, but inscribed, PAR NVLLA FIGVRA DOLORI. Sir Philip Sidney (to trouble you with no more), denoting that he persisted alwayes one, depainted out the Caspian Sea, surrounded with its shoares, which neither ebbeth nor floweth, and for Motto, SINE REFLEXV.

“Some may object that in regard Tiltings, Tournaments and Masques (where devises were much in request) are for the present laid aside, therefore devises are of lesse use.”

34.—“The Manner of the discovering the King at Southwell on Tuesday, the 5th of April, 1646, who is now in the Parliaments Quarters before Newarke.” [In a tract relating to other matters. 4to. London, 1646.]

“On Tuesday, the 5th of April, 1646, Generall Leven, having notice of the King’s being at Southwell in Nottinghamshire, with the French Agent in the Scots Quarters, acquainted the English Com-

missioners therewith by two Commissioners sent for that purpose, as also that he had waylaid the town in severall places, that so his Majestie might not go away: the Commissioners of both Kingdomes sent up to London to acquaint the Parliament of England therewith, and to know their pleasures therein. This, it is hoped, will be the sudden peace of these Kingdomes, which God grant."

35.—"M.T. Ciceronis Orationes. Volumen tertium."

"Ne quis alius aut Venetiis, aut usquam locorum has impune Orationes imprimat, & Leonis X. Pontificis Maximi, & Senatus Veneti decreto cautum est."

At the end:

"Venetiis in ædibus Aldi, et Andreæ Soceri, Mense Augusto. M.D.XIX."

36.—"Joan. Gram. Philoponi Comentaria in priora Analytica Aristotelis. Magentini Comentaria in eadem. Libellus de Syllogismis."

"Privilegio Senatus Veneti cautum est, ne quis hosce libros per decennium impune, aut imprimat, aut alibi impressos in hac civitate vel aliis Veneto imperio subditis vendat. MDXXXVI. Fol."

At the end is:

"Venetiis in ædibus Bartholomæi Zanetti Casterzagensis, ære vero & diligentia Joannis Francisci Trincauli. Anno a partu Virginis MDXXXVI. Mense Aprili."

37.—Eutychi Augustini Nyphi Philothei Svessani Metaphysicarum Disputationum Dilucidarium. Fol. Neap., 1511."

At the end:

"Aduerte bibliopola q'lege illustrissimi Domini Viceregis ex speciali Priuilegio cautum est ac diffinitum, ne cuiq^m liceat codicem hunc imprimere nec inprimi facere nec alibi impressum vendere in hac urbe uel in aliquibus terris uel locis Regni hujus sub pena ut in Priuilegio continetur.

"¶ Impressum Neapoli per Sigismundum Mayr Alemanum Anno Domini Millesimo quingentesimo undecimo Die uero primo Septembris."

38.—"Pindari Olympia, Pythia, Nemea, Isthmia. Cum Schol. Gr., 4to. Rom., 1515."

At the lower part of the title is:

"¶ Impressi Romæ per Zachariam Calergi Cretensem, permissu S. D. N. Leonis Pont. Max. ea etiam conditione, ut nequis alius per quinquennium hos imprimere, aut venundare Libros possit, utque qui secus fecerit, is ab universa Dei Ecclesia toto orbe terrarum expers excommunicatusque censeatur."

39.—"Aristotelis Opera omnia, cum Theophrasti Hist. Plant. Ex emendatione Io. Bapt. Camotii. Gr., 6 vol., 8vo. Venet. Aldi fil. 1551-1553."

At the end of each volume is, with the different dates :

"Venetiis, apud Aldi Filios. Expensis vero Nobilis viri Domini Federici de Turrisanis eorum avunculi, 1552."

40.—"Aristophanis Cereris Sacra Celebrantes. Ejusdem Lysistrate. Gr., 8vo. Junta, 1515."

At the end :

"Bernardus Junta Lectori S.

"Habes candide Lector nusquam hactenus impressas binas Aristophanis Comœdias. Sacrificantes feminas, Atticamque Lysistraten, quas *ex codice adeo vetusto* excerpimus ut altera interdum dictionis pars ibi desideratur. Si quid igitur in illis quod tibi molestum sit invenies quia ἀσπαρῶν κλέως cudere volumus, id evenisse scias. Vale.

"His summa manus imposita est, quinto KL Februarii MD.XV. Leonis Papæ nostri anno tertio."

FALSE DATES.

41.—Among books with false dates may be placed the

"Vocabularius de propriis nominibus hominum illustrium, urbium, provinciarum, montium, etc. Impressus per industrium virum Johannem prus. civem Argentinensem. Anno M.CCCCII., xvij. Kal. Februarii. 4to."

WYNKYN DE WORDE.

[1815, *Part 1.*, pp. 27-28.]

42.—The following extract is from the Certificates of Colleges and Chantries in the Augmentation Office, 1st Edw. VI. :

"The Paroche of St. Brids in Flete Stret. Wynkyn de Worde deceased xij yeres past willed and gave to the sayd Church in Money to buy Landes with the same, and wth the profittes thereof to kepe an obite for his Soule for ever £xxxvj."

"LATHAM'S FAULCONRY."

4to. Lond., 1633.

43.—The following may be considered as by far the most curious portion of this work :

An Explanation of the Words of Art contained in this Booke.

Bathing is when you set your Hawke to the water, to wash or bathe her selfe, either abroad or in the house.

Batting, or to bat, is when a Hawke fluttereth with her wings either from the perch or the man's fist, striuing as it were to flie away or get libertie.

Bousing is when a Hawke drinketh often, and seems to be continually thirstie.

Creance is a fine, small, long line of strong and even twound pack-thread, which is fastened to the Hawks leash when she is first lured.

Ceasing is when a Hawke taketh any thing into her foot, and gripeth or holdeth it fast.

Checke, or to kill. *Checke* is when Crows, Rooks, Pies, or other birds comming in the view of the Hawke, she forsaketh her naturall flight to flie at them.

Casting is any thing that you giue your Hawke to cleanse her gorge with, whether it be flannell, thrummes, feathers, or such like.

To *Cast* a Hawke is to take her in your hands before the pinions of her wings, and to hold her from bating or striuing when you administer any thing vnto her.

Cadge is taken for that on which Faulconers carrie many Hawks together when they bring them to sell.

Dropping is when a Hawke muteth directly downeward, in seuerall drops, and ierketh it not long-waies from her.

Disclosed is when young Hawkes are newly hatch't, and, as it were, disclosed from their shels.

Erie is the nest or place where a Hawke buildeth and bringeth vp her young ones, whether in woods, rocks, or any other places.

Endew is when a Hawke digesteth her meat, not onely putting it ouer from her gorge, but also cleansing her pannell.

Gorge is that part of the Hawke which first receiueth the meat, and is called the craw or crop in other fowles.

Gurgiting is when a Hawke is stufed or suffocated with any thing, be it meat or otherwise.

Inke, whether it be of Partridge, fowle, doues, or any other prey, is the necke from the head to the body.

Intermewed is from the first exchange of a Hawke's coat, or from her first mewing, till she come to be a white Hawke.

Iesses are those short straps of leather which are fastned to the Hawk's legges, and so to the lease by varuels, anlets, or such like.

Iver is that whereto Faulconers call their young Hawkes by casting it vp in the aire, being made of feathers and leather in such wise that in the motion it looks not vnlike a fowle.

Lease, or *Leash*, is a small, long thong of leather by which the Faulconer holdeth his Hawke fast, folding it many times about their fingers.

Lice are a small kinde of white vermine, running amongst the feathers of the Hawke.

Muting is the excrements or ordure which comes from Hawkes, and containeth both dung and vrine.

A *Make-Hawke* is an old staunch flying Hawk, which, being inured to her flight, will easily instruct a younger Hawke to be waining in her prey.

Managing is to handle any thing with cunning, according to the true nature thereof.

Mew is that place, whether it be abroad or in the house, where

you set down your Hawke during the time that she raseth her feathers.

Mites are a kinde of vermine smaller than Lice, and most about the heads and nares of Hawks.

Plumming is when a Hawk ceaseth a fowle and pulleth the feathers from the body.

Plummage are small downy feathers which the Hawke takes, or are giuen her for casting.

Pelt is the dead body of any fowle, howsoever dismembred.

Pill and pelfe of a fowle is that refuse and broken remains which are left after the Hawke hath been relieued.

Plume is the generall colour or mixtures of feathers in a Hawke, which sheweth her constitution.

Pearch is any thing whereon you set your Hawke when she is from your fist.

Prey is any thing that a Hawke killeth and feedeth her selfe thereupon.

Pannell is that part of the Hawke next to the fundament, whither the Hawke digesteth her meat from her bodie.

Qvarrie is taken for the fowle which is flowne at and slaine at any time, especially when young Hawks are flowne thereunto.

Ryfter-hood is the first hood which a Hawke weareth, being large, wide, and open behinde.

Reclaiming is to tame, make gentle, or to bring a Hawk to familiaritie with the man.

Raised in flesh is when a Hawke grows fat, or prospereth in flesh.

Ramage is when a Hawke is wilde, coy, or disdainfull to the man, and contrary to be reclaimed.

Sliming is when a Hawke muteth from her longwaies in one intire substance, and doth not drop any part thereof.

Stooping is when a Hawke, being vpon her wings at the height of her pitch, bendeth violently downe to strike the fowle or any other prey.

Summ'd is when a Hawke hath all her feathers, and is fit either to be taken from the Crie or Mew.

Setting downe is when a Hawke is put into the Mew.

Sore-hawke is from the first taking of her from the eiry till she haue mewed her feathers.

Trussing is when a Hawke raiseth a fowle aloft, and so descendeth downe with it to the ground.

Vnsunn'd is when a Hawk's feathers are not come forth, or else not com'd home to their full length.

Weathering is when you set your Hawke abroad to take the aire, either by day or night, in the frost, or in the Sunne, or at any other season.

[1815, *Part II.*, p. 292.]

44.—“*Psalmes, or Songs of Sion* : turned into the language, and set to the tunes of a strange Land. By W. S. Intended for Christmas Carols, and fitted to divers of the most noted and common, but solemne tunes, everywhere in this Land familiarly used and known. 12mo. London [1642].”

The author of this little work signs his name, William Slatyer, to the Dedication. His translations into English are upon a level with the more moderate compositions of Sternhold and Hopkins. At the end it is said :

“If any well-affected Gentleman shall be desirous to sing the Hebrew, Greeke, or Latine Psalmes, to these Tunes, or the Tunes of the Church, to his Lute, or other Musique, there are manie, or most of the Psalmes so fitted, and for a taste of them, these in Greeke and Latine here presented: the Hebrew to it, and all the rest being readie (if opportunitie were) to bee offered to publicke view.” (Specimens of psalms in Greek and Latin are given.)

[1816, *Part II.*, pp. 498-499.]

45.—Extracts from one of Sir Richard Symond’s pocket-books, preserved among the Harleian MSS. in the British Museum. No. 991.

Fol. 7.—“The King had written a booke with his owne hand, wherein were many things concerning Government, and in it a model of Government for this nation according to that of France; and to effect it he . . . bringing in the German horse, thereby to settle it. Old Ea. of Bedford had seene or heard of this booke; and being familiar with Oliver St. John, since Chief Justice, told him of it, who by all means wroght with the E. of Bedf. that he might see this booke, which he accomplit, and made use of it against the King; which the King perceived and found it to be Bedford, with whom he was very angry.—Mr. Crisp, Jan., 1659.”

“George, Lord Villiers, Duke of Buckingham, had, in his prosperity, twenty-five thousand pounds a year in England and Ireland. Mr. Traylman, that was Surveyor-General, and his servant told me so, June, 1653.”

CROMWELL.

“Vpon Friday, December 16, 1652, in great state, attended by the chief officers of the army, except Major-General Harrison, he went to the Chancery Court in Westminster Hall, habited in a black plush suit and cloake, where he stood bare-headed an houre; and Lisle, the Commissioner of the Great Seal, read to him the New Charter, as also his oath, which oath he repeated after Lisle, and signed this Charter, and then sealed it with the Great Seale. The Judges were all present except Chief Justice Rolls and the Mayor of London, Vyner; then Lambert and Whaley were the chief officers,

and assisted him to his seat, which was a stately chayre with costly foot-clothes and most riche cushions ; and then he sate in it, and put on his hat, none els being covered in the Court.

"The Mayor gave him his sword, and he rendered it him againe. The keepers the seale, and he gave it them againe.

"Then the Mayor went afore him through Westminster Hall, which was thronged with people, and with a great guard to his coach."

Fol. 23.—"At the marriage of his daughter to Rich in Nov., 1657, the Protector threw about sack posset among all the ladyes to soyle their rich clothes, which they tooke as a favour ; and also wett sweetmeats ; and daubed all the stooles where they were to sit with wett sweetmeats ; and pulled of Rich his perucque, and would have throwne it into the fire, but did not, yet he sate upon it."

Fol. 24.—"When the King was beheaded, the body and head put into a coffin and set in the Banqueting-house, Oliver Cromwell came with one Bowtell, of Suffolk, near Framingham, and tried to open the lid with his staffe, but could not ; then he tooke Bowtell's sword, and with the pummell knockt up the lid, and lookt upon the King, shewing him to Bowtell. Then at that time this Bowtell askt him what Government wee should have ? He said, the same that is now. This Bowlett told Col. Rolston.

PRINCE RUPERT.

Fol. 71.—"'Tis very remarkable of Prince Rupert that his ship, having sprung a plonke, and there was not likelihood of safety in the midds of the sea, he seemed not ready to run into the boat for safety, nor did intend it. They all—about sixty—besought him to save himselfe, and take some others with him in the boat to rao him, telling him he was deffered and appointed for greater matters, and prest him to leave them ; and they all with constancy and courage stay'd in the shipp, and he in the boat saw them all sinke.—Sir Rich. Wellys."

"BRADSHAW,

the most impudent Lawyer that judged the King to dye, was the son of a collar-maker in Chester. He dyed Nov., 1659."

Fol. 90.—"The manner of the King's escape from the battayle of Worcester, as the Lady Wood relates it, who heard the King tell it his mother :

"At first he goes off the field with a good body of horse, then selectes thirty, of which he after a while takes onely the Duke of Buckingham and Lord Wilmot, and a mosse trooper knowing of the wayes. With these he goes to a gentleman's house, who afore the battayle had told him all he had was at his service, but dare not shelter him. The King goes with the mosse trooper into a great

wood, having quitted D. of Buck. afore; now he desires Lord Wilmot to leave him, because his face was so known. The King and the m. trooper quit their horses and go into a hollow yvy tree, ten or twelve yards from the rode side, where they saw the enemy goe by. There they stay'd till evening. The trooper quaked and shak't so much, the King imagined by shaking the leaves hee'd betray him. In the duske of the evening, and the coast clear, they quit the tree, and go about to get out, and in the wood meets Wilmot againe. Then the King quitted the trooper, and they two go together, the King back to the tree, and Wilmot, being hungry, goes afore to spy and provant, and on a heath was a smyth's shop. Wilmot was to provant. The smyth hydes Wilmot, and accidentally one Mrs. Lane, living hard by, was there. Wilmot found that this was wife to an officer of his once, and by working by the smyth, who willingly sheltered a poore cavalier, as Wilmot told him, Mr. Lane was brought up, and Wilmot pulled out of the haymow, and then both go together and fetch the King out of the tree and carry him to Mr. Lane's howse, where he is nobly receiv'd, shav'd, dy'd, and put into parke-keeper's cloathes, and was to ride with Mrs. Lane as her man, and Wilmot to come at distance behind; and thus they convey'd him two nights to Bristoll, where going into the ship. But stay, in the journey and by the way the King was to pretend to be sick of an ague, and by that meanes to be sent to bed early to avoid being seene; and using to sitt in the chimney-corner, Mrs. Lane would say, 'This boy will never recover; hee'le n'ere be good againe,' and the like. One night a foot soldier was in their company, and seeing him have an ague, 'Here, boy, here's to thee, The King's health,' and made him pledge him, 'that will cure thee.' Well, at Bristoll, going into the shipp, the master said, 'This is the King of Scots; but I'll carrie him safe over.' And so they went to Deep, where his greene cloathes were kept and showne for money.—Mr. Crisp, March, 1659."

The Tailors measured by the Poets.

[1854, *Part II.*, pp. 218-226.]

Oh! Thersites, good friend, how scurvily hast thou been dealt with at the hands of man! Thou art emphatically *un homme incompris*, but thou art not, therefore, *un homme méprisable*. The poets have comprehended thee better than the people, and Homer himself has no desire to prove thee the coward and boaster for which thou art taken by the world on Homeric authority. I think that Ulysses, with whom, in the "Iliad," Thersites is brought in contact, is by far the greater brute of the two. The husband of Penelope is cringing to the great and cruel to the lowly. He appears much less fitted for a king than for a poor-law commissioner. He unmercifully smites

the deformed Thersites with his sceptre. But why?—because the latter, so far from being a coward, had had the courage to attack Agamemnon himself before the whole assembled Greeks. Thersites is ridiculed for the tears extorted from him by pain and shame; and yet weeping, among the heroes of Greek epic and tragic poetry, is indulged in on all occasions by the bravest of the brave. There is nothing that these copper-captains do more readily or more frequently, except lying, for which they exhibit an alacrity that is perfectly astounding. The soft infection will run through two whole armies, and then the universal, solemn shower rises into the majesty of poetry; but when our poor, ill-treated friend drops a scalding tear in his own solitary person it is then *bathos*! I concede that he talked too much, but it was generally close to the purpose, and fearless of results. His last act was one of courage. The semi-deified bully Achilles, having slain Penthesilea, cried like a school-boy at his self-inflicted loss, and Thersites, having laughed at him for his folly, paid for his bold presumption with his life. There is another version of his death, which says that the invincible son of Thetis, having visited the dead body of the Amazon with unnatural atrocities, the decent Thersites reproached him for his unmanly conduct, and was slain by him in rage at the well-merited rebuke. Shakespeare, who did all things perfectly, makes of Thersites a bold and witty jester, who entertains a good measure of scorn for the valiant ignorance of Achilles. The wit of the latter with that of his brother-chiefs lies in their sinews; and their talk is of such a skim-milk complexion that we are ready to exclaim with bold Thersites himself, “I will see you hanged like clotpoles ere I come any more to your tents; I will keep where there is wit stirring, and leave the faction of fools.”

As it has been with our poor friend Thersites, so has it been with our useful friends whose faculties are ever given to a consideration of the important matter “*De Re Vestiaria*.” The poets, however, do not partake of the popular fallacy, and the builders of lofty rhyme are not unjust, as we shall see, to a race whose mission it is to take measures in order to save godlike man from looking ridiculous.

Shakespeare, of course, has rendered this full justice to the tailor. In his illustrations we see our ancient friend variously depicted, as industrious, intelligent, honest, and full of courage, without vapouring. The tailor in “*King John*” is represented as the retailer of news, and the strong handicraftsman listens with respect to the budget of the weekly intelligencer:

“I saw a smith stand with his hammer thus,
The while his iron did on the anvil cool,
With open mouth swallowing a tailor’s news,
Who, with his shears and measure in his hand,
Standing on slippers (which his nimble haste

Had falsely thrust upon contrary feet),
Told of a many thousand warlike French
That were embattled and rank'd in Kent."

It is clear that nothing less than an invasion had driven this hard-working artisan from his shop-board to talk of politics and perils with his friend at the smithy. The German poet Heine has something of a similar description of the tailor in prose. In his "Reisebilder" there is an admirably graphic account of how the Elector John William fled from Düsseldorf, and left his *ci-devant* subjects to render allegiance to Murat, the grand and well-curled Duke of Berg; and how, of the proclamations posted in the night, the earliest readers in the gray morning were an old soldier and a valiant tailor, Killiam, the latter attired as loosely as his predecessor in "King John," and with the same patriotic sentimentality in the heart which beat beneath his lightly burthened ribs.

But to revert to "Sweet Will," how modestly dignified, assured, and self-possessed is the tailor in Katherine and Petruchio. The wayward bridegroom had ridiculed the gown brought home by the "woman's tailor" for the wayward bride. He had laughed at the "masking stuff," sneered at the demi-cannon of a sleeve, and profanely pronounced its vandyking, if that term be here admissible, as—

"Carv'd like an apple-tart,
Here's snip and nip, and cut, and slish and slash,
Like to a censer in a barber's shop."

To all which profanity against divine fashion the tailor modestly remarks that he had made the gown as he had been bidden :

"Orderly and well,
According to the fashion and the time."

And when Petruchio, who is not half so much of a gentleman in this scene as Sartorius, calls the latter "thimble," "flea," "skein of thread," "remnant," and flings at him a whole vocabulary of vituperation, the gentle *schneider* still simply asserts that the gown was made according to direction, and that the latter came from Grumio himself. Now Grumio, being a household servant, lies according to the manner of his vocation, and where he does not lie he equivocates most basely, and where he neither lies nor equivocates he bullies, and finally he falls into an argument which has not the logical conclusion of annihilating his adversary. The latter with quiet triumph produces Grumio's note containing the order, but it costs the valet no breath and as little hesitation to pronounce the note a liar too. But a worm will turn; and the tailor, touched to the quick on a point of honour, brings his bold heart upon his lips and valiantly declares, "This is true that I say; an' I had thee in place where

thou should'st know it ;" and thereupon Grumio falls into bravado and uncleanness, and the tailor is finally dismissed with scant courtesy, and the very poor security of Hortensio's promise to pay for what Petruchio owed. The breach of contract was flagrant, and the only honest man in the party was the tailor.

So much for honesty ; as for bravery, commend me to forcible Francis Feeble. He, too, was but a "woman's tailor ;" but what a heroic soul was in that transparent frame ! He reminds me of Sir Charles Napier. When the latter hero was complimented by the Mayor of Portsmouth he simply undertook to do his best, and counselled his worship not to expect too much. Sir Charles must have taken the idea of his speech from Francis Feeble ; and what an honour is that for the entire profession, not of sailors, but of tailors. "Wilt thou make me," asks Falstaff, "as many holes in an enemy's battle as thou hast done in a woman's petticoat ?" "I will do my good will, sir," answereth gallant Feeble, adding, with true conclusiveness, "you can have no more." Well might Sir John enthusiastically hail him as "courageous Feeble," and compare his valour to that of the wrathful dove and most magnanimous mouse—two animals gentle by nature, but, being worked upon, not void of spirit. Indeed, Feeble is the only gallant man of the entire squad of famished recruits. Bullcalf offers "good master corporal Bardolph" a bribe of "four Harry ten shillings in French crowns" to be let off. Not that Bullcalf is afraid ! Not he, the knave ; he simply does not care to go ! He is not curious in things strategetic—he seeth no attraction in stricken fields ; but he would fain be out of harm's way, because, in his own words, "because I am unwilling, and, for mine own part, have a desire to stay with my friends, else, sir, I did not care, for mine own part, so much." To no such craven tune runneth the song of stupendous Feeble ! Mouldy urges affection for his old dame as ground of exemption from running the risk of getting decorated with a bloody coxcomb. No such jeremiad is chaunted by Titanic Francis ! "By my troth !" gallantly swears that lion-like soul—"by my troth *I* care not !" *He*, the tailor, cares not ! Neither subterfuge, lie, nor excuse will *he* condescend to. Moreover, he is not only courageous, but Christian-like and philosophical, as, for example, "A man can die but once ; we owe God a death ; I'll ne'er bear a base mind ; an' it be my destiny, so ; an' it be not, so ; no man's too good to serve his prince ; and, let it go which way it will, he that dies this year is quit for the next." This was not a man to march with whom through Coventry a captain need to be ashamed. So valiant, and yet so modest ; so conscious of peril, and yet so bold in the encountering of it ; so clear in his logic, so profound in his philosophy, so loyal of heart, and so prepared in the latter to entertain any fate, whatever might be its aspect or the hour of its coming. Surely, if the Prompter's Book be correct, the exit of this

tailor must be directed to be marked with music to the air of "A man's a man for a' that." Anything less appropriate would fail to do justice to the situation.

In Francis Feeble, then, the spirit of the tailor is immortalized. Compared with him, Starveling, in the "Midsummer Night's Dream," is simply tender-hearted. He is one of the actors in the play of "Pyramus and Thisbe," and he is the most ready to second the motion that the sword of Pyramus should not be drawn, nor the lion be permitted to roar, lest the ladies, dear souls, should be affrighted. Starveling is more of the carpet knight than Feeble. The one is gallant in stricken fields, the other airs his gallantry in ladies' bowers.

It was right that the race of Feebles should not expire. It was said of old that to be the sire of sons was no great achievement, but that he was a man indeed who was the father of daughters. Such, no doubt, was Feeble, one of whose spirited girls married a Sketon; and their eldest son it is, as I would fondly think, who figures so bravely among the followers of Perkin Warbeck, in John Ford's tragedy of that name. Sketon is the most daring of the company, and the blood of the Feebles suffers no disgrace in his person. Sketon, like the great Duke of Guise, is full of dashing hope, when all his fellows are sunk in dull despair. While so august a personage as John de Water, Mayor of Cork, is thinking twice ere he acts once, Sketon thus boldly, and tailor-like, cuts out the habit of invasion and prepares the garb of victory; "'Tis but going to sea and leaping ashore," saith he, "cut ten or twelve thousand unnecessary throats, fire seven or eight towns, take half a dozen cities, get him into the market-place, crown him Richard IV., and the business is finished!" Is not this a man whom Nature intended for a commander-in-chief? He is not only quick of resolution but of action, and yet, I dare be sworn, Sketon had read nothing of what Caius Cornelius Sallust says thereupon. And I beseech you to mark one thing more. You know that when the foolish Roman Emperor would not permit the statue of Brutus to be borne in the funeral procession of Britannicus, lest the people should think too much of that imperatoricide, the obstinate and vulgar rogues thought all the more upon him and his deeds, for the very reason that his statue did not figure among those of other heroes. So in the above heart-stirring speech of valiant Sketon, we miss something which reveals to us how chaste and chivalrous a soldier was the grandson of Feeble. His views go to bold invasion, to the burning of towns and the sacking of cities, and to splendid victory built upon the cutting of throats which he nicely, and as it were apologetically for the act, describes as "*unnecessary throats*." A taste of the quality of the roystering soldier is perhaps to be found in this speech, but you are entreated to remark that all the vengeance of the tailor is directed solely against his enemy, *man*. The women, it is evident have nothing to fear at the hands of Sketon.

He does not mention rudeness to them, just as the ancient legislator did not provide against parricide, simply because, judging from his own heart, he deemed the crime impossible. Sketon and Scipio deserve to go down to posterity hand in hand as respecters of timid beauty. There was a Persian victor, too, who would not look upon the faces of his fair captives lest he should be tempted to violate the principles of propriety. Sketon was bolder and not less virtuous. To my thinking he is the Bayard of tailors. It would wrong him to compare him even with Joseph Andrews ; and I will only add that if old Tilly at Magdeburg had been influenced by the virtue of Sketon, there might not have been less weeping for lost lovers, but there would have been more maidens left to sit down in cypress and mourn for them.

Sketon, foremost in fight, is first to hail the man whom he takes for his prince, when victory has induced the Cornish men of mettle to proclaim, at Bodnam, Richard "monarch of England and king of hearts." Jubilant in success, he does not complain when Fortune veils her face. Defeat and captivity are accepted with dignity when they are compelled upon him ; and when swift death is to be the doom of himself and companions, he does not object to the philosophical disquisition of his old leader and fellow-sufferer, Perkin, that death by the sword whereby the "pain is past ere sensibly 'tis felt," is far preferable to being slowly slain at home by the doctors ; for he says :

" ——to tumble
From bed to bed, be massacred alive
By some physicians for a month or two,
In hope of freedom from a fever's torments,
Might stagger manhood."

And, accordingly, Sketon follows Warbeck to death without a remnant of fear ; and I *must* add that Henry VII. showed little generosity when he remarked upon these executions, as he sat comfortably at home,

" ——that public states,
As our particular bodies, taste most good
In health, when purged of corrupted blood."

Ford, the dramatic poet, offers indirect testimony to the morality of the English tailor; by his introduction of a French member of the fraternity, in "The Sun's Darling." The author calls his piece a moral masque, but Monsieur le Tailleur utters some very immoral matter in it, such, it may fairly be supposed, as Ford could not have put into the mouth of a kinsman of Starveling.

Massinger's tailors, again, show that they were as much the victims of their customers as their descendants are now ; and the "Who suffers?"—the facetious query of Mr. Pierce Egan's "Tom and

Jerry,"—would have been quite as appropriate a way of asking the name of a "Corinthian's" tailor two centuries ago. "I am bound t'ye, gentlemen," says the grateful builder of doublets and trunk-hose to his lordly customers. "You are deceived," is the comment of the page, "*they*'ll be bound to you, you must remember to trust them none." The scene here, it is true, is in Dijon, but Massinger, like Plautus, portrayed his country's manners in scenes and personages drawn from other climes. This is easily to be discerned in the former author's play of "The Old Law." The scene is laid in Epirus. A tailor waits upon the young Simonides, who has just joyfully inherited the paternal estate, but the youthful courtier despises the operative employed by his sire. "Thou mad'st my father's clothes," he says :

"———that I confess.

But what son and heir will have his father's tailor,
Unless he have a mind to be well laugh'd at?
Thou'st been so used to wide long-side things, that when
I come to truss, I shall have the waist of my doublet
Lie on my buttocks ; a sweet sight !"

This is purely descriptive not of Epianote but of old English costume. The former never changed ; our fashions have constantly varied ; and the very long-waisted doublet scorned by Simonides, who talks like the rakish heir of an old Cheapside drysalter, has descended from the saloon to the stables. It was once worn by lords, it is now carried by grooms.

But perhaps, on the question of fashions, the remark of the simple-minded tailor in Beaumont and Fletcher's "Fair Maid of the Inn," who is duped so consumedly by Ferabosco the mountebank, is very apt to the matter. He has travelled, and is willing even to go to the moon, in search of strange and exquisite new fashions ; but, as he says, "All we can see or invent are but old ones with new names to 'em." The poets I have last mentioned exhibit quite as great a contempt for chronology as any of their harmonious fellows. Thus, Blacksnout, the Roman blacksmith, in "The Faithful Friends," living when Titus Martius was King of Rome, tells Snipsnap, the Latin tailor, that he had not only been in battle, but had been shot "with a bullet as big as a penny loaf ;" he adds with much circumstance :

"'Twas at the siege of Bunnill, passing the straits
'Twixt Mayor's-lane and Terra del Fuego,
The fiery isle."

Snipsnap is the tailor of the poet's own period. He calls for drink with the airy freedom of a be-plumed gallant, pays magnanimously, as be-plumed gallants did *not*, cuts jokes like a court-jester, and

boasts that he can "finish more suits in a year than any two lawyers in the town." Blacksnout's remark in reply, that "lawyers and tailors have their several hells," is rather complimentary than otherwise to the last-named gentle craft, for it places the tailor who exercises the time-honoured observance of "cabbage" on a level with the lawyer who purchases his luxuries through the process of partially stripping his clients. The "hell" here named is supposed to be the place wherein both lawyers and tailors put those shreds of which Lisauro speaks in the "Maid in the Mill."

"The shreds of what he steals from us, believe it,
Make him a mighty man."

Ben Jonson alludes to this particular locality in "The Staple of News." Fashioner, waiting past the appointed time, upon Pennyboy, jun., compensates for his dilatoriness by perpetrating a witticism, and the young gentleman remarks thereupon :

"———that jest
Has gain'd thy pardon ; thou had'st lived condemned
To thine own hell, else."

Fashioner was like Mr. Joy, the Cambridge tailor of an olden time. If that hilarious craftsman had promised a suit to be ready for a ball, and did not bring it home till the next morning at breakfast, his stereotyped phrase ever took the form of "sorrow endureth for a night, but Joy cometh with the morning !" But, to return to the *Hades* of tailors. The reader will doubtless remember that Ralph, the doughty squire of Hudibras, had been originally of the following of the needle, and

"An equal stock of wit and valour
He had laid in, by birth a tailor."

Ralph dated his ancestry from the immediate heir of Dido, from whom

"———descended *cross legged knights*,
Famed for their faith."

And then we are told, with rich Hudibrastic humour, that Ralph, the ex-tailor, was like Æneas the pious, for

"This sturdy squire, he had, as well
As the bold Trojan knight, seen hell,"

which locality, as connected with the handicraftsman, is described as being the place where tailors deposit their perquisites.

We have digressed a little from Snipsnap, the English tailor, whom Beaumont and Fletcher have placed with other thoroughly English artisans in the piece already named, "The Faithful Friends." Snipsnap holds his profession to be above that of a soldier, but yet

modestly excuses himself from fighting, on the score that, although a tailor, he is not a gentleman. Being provoked, however, he knocks down the rude offender, and has a thorough contempt for the constable—a contempt in the entertaining of which he is so well justified by the logical remark of Blacksnout :

“——— A constable’s

An ass. I’ve been a constable myself.”

The bravery of Snipsnap is a true bravery. He is conscious of the peril in which he stands as a soldier, and, ere going into action, bethinks him of old prophecies that he should be slain. But, when he pictures to himself the public scorn that ever follows cowardice, and that if he and his fellows be poltroons every wench in Rome will fling dirt at them as they pass by, saying, “There are the soldiers durst not draw their blades,” then is the heroic soul fired, and Snipsnap exclaims :

“But they shall find we dare, and strike home too.

I am now resolv’d, and will be valiant ;

This bodkin quilts their skin as full of holes

As e’er was canvas doublet.”

“Spoke like a bold man, Snip !” says Bellario, the old soldier. Aye, and like a discreet and thinking man. There is no foolhardiness and rash action in Snipsnap ; but, like the greatest of heroes, he looks his peril calmly in the face, and then encounters it with a gallantry that is not to be resisted.

And it is to be observed that the tailors of the poets are as generous as they are brave. Witness Vertigo, in “The Maid in the Mill.” The lords among whom he stands owe him money, and yet affect to have forgotten his name. One of them ventures, indeed, to hope that he has not come to press his claims ; and what says this very pearl and quintessence of tailors ?

“Good faith, the least thought in my heart. Your love, gentlemen, Your love’s enough for me. Money ! hang money !
Let me preserve your love.”

Incomparable Vertigo ! What a trade might he drive in London upon these liberal terms ! A waistcoat for a good opinion, a fashionable coat for esteem, and a full-dress suit to be paid for with the wearer’s love in a promissory note made payable at sight !

Vertigo understands the dignity of his profession. Indeed, he wears a double dignity, for he is a “woman’s tailor” as well as “man’s ;” and, when he is about to measure Florimel, how bravely does he bid the lords “stand out o’ th’ light !” How gallantly does he promise the lady when he swears, or asserts rather (for the tailors of the poets never swear—that is, never swear profanely ; they are like the nun in Chaucer, whose “prettiest oath was but ‘by St.

Eloy! ")—when he asserts, then, that she has "the neatest body in Spain, this day;" and, further, when Otrante, the Spanish Count, in love with Florimel, remarks that happily his wardrobe, with the tailor's help, may fit her instantly, what self-dignity in the first line of the reply, and what philosophy in the second:

"If I fit her not, your wardrobe cannot;
And if the fashion be not there, you mar her."

Ben Jonson does the trade full justice with regard to their possession of generosity. Thus, in "Every Man out of his Humour," Fungoso not only flatters the tailor who constructed his garment out of the money due for its fashioning, but he borrows some ready cash of him besides. Upon this hint did Sheridan often act, and thus posterity often suffers through the vices as through the weaknesses of our ancestors. But the philosophical spirit of the true artistic tailor has been as little neglected by rare Ben, "the *canary* bird," as the same artist's generosity. The true philosophy of dress is to be found in a speech of Fashioner's in "The Staple of News," and which speech is in reply to the remark of young Pennyboy that the new clothes he has on makes him feel wittier than usual. "Believe it, sir," says Fashioner:

"That clothes do much upon the wit, as weather
Does on the brain; and thence, sir, comes your proverb,
'The tailor makes the man.' I speak by experience
Of my own customers. I have had gallants
Both court and country would have fool'd you up
In a new suit with the best wits in being,
And kept their speed as long as their clothes lasted
Handsome and neat; but then as they grew out
At the elbows again, or had a stain or spot,
They have sunk most wretchedly."

The policy of the tailor is as good as his philosophy, and has the same end in view, for Pennyboy exultingly says:

"——— I wonder gentlemen
And men of means will not maintain themselves
Fresher in wit, I mean in clothes, to the highest;
For he that's out of clothes is out of fashion;
And out of fashion is out of countenance;
And out of countenance is out of wit."

And the moral of all is, that if a man would prosper in the world, he should, at all events, not neglect his tailor.

Of all the poets yet named Ben Jonson is the only one who introduces a somewhat dishonest tailor, Nick Stuff, in "The New Inn;" but Apollo was angry with the liberty, and visited the poet with the

retributive damnation of the piece. Stuff is a "woman's tailor." We have none such now in England, except as makers of ladies' riding-habits. They are rare in France; but there are as many women's tailors as female dressmakers in Vienna; and the latter often order the tailors to take measure for and cut out the dresses, which the female sewers then, to use a French term, *confection*. Nick Stuff used to attire his wife Pinnacia in all the new gowns he made, and in ever-changing and gallant bravery Pinnacia—but let her describe Nick's ways of vanity after her own fashion :

"It is a foolish trick, madam, he has ;
For though he be your tailor, he is my beast ;
I may be bold with him, and tell his story.
When he makes any fine garment will fit me,
Or any rich thing that he thinks of price,
Then must I put it on and be his 'Countess,'
Before he carry it home unto the owners.
A coach is hired and four horses ; he runs
In his velvet jacket thus, to Rumford, Croydon,
Hounslow, or Barnet."

Pinnacia proceeds to portray further excesses, but I think there must be some exaggeration in this, and for this the poet was punished by the condemnation of his piece. The thing is as clear as logical deduction can make it. The "New Inn" contained grave reproach against the tailors: the "New Inn" was hissed off the stage; *argal*, for a poet to speak reproachfully of tailors is to bring down ruin upon his head! This deductive process is borrowed from Cardinal Wiseman, and if it be found defective, I beg to shield myself under that gentleman's eminent authority. It is something like accounting for Tenterden steeple by Goodwin Sands, but of course I cannot help that. Let the candidate for the tiara look to it!

Taking Nick Stuff as a true sample of those of his craft who formed the exception to the general rule of professional honesty, I must say for such as he that if he were a knave it was because for years he had had an evil example before his eyes in the persons of men better off than himself, who had not his plea of small means and long credit as an excuse for bettering his condition at the public cost. If the fashioners of clothes were sometimes not so careful as they might be in the application of the principle of honesty, the makers of the cloth were infinitely worse. They lay under the imputation of being universally fraudulent. We have no better and need no better proof on this matter than what is afforded us by the testimony of good old Latimer, who had a sharp eye to detect vice and a bold tongue to denounce it. In his third sermon, preached before King Edward VI., there is the following graphic passage: "I hear say that there is a certain cunning come up in the mixing of wares. How say you?"

Were it not a wonder to hear that clothmakers should become 'pothecaries, yea, and as I hear say, in such a place whereat they have professed the gospel and the word of God most earnestly of a long time." And then the preacher, after some animadversions on the devil, whom he styles in another sermon as the only prelate he knows who is never absent from his diocese, nor idle when in it, thus proceeds: "If his cloth be seventeen yards long, he will set it on a rack and stretch it out with ropes, and rack it till the sinews shrink again, till he hath brought it to eighteen yards. When they have brought it to that perfection, they have a pretty feat to thicken it again. He makes me a powder for it, and plays the 'pothecary. They call it flock-powder. They do so incorporate it to the cloth that it is wonderful to consider. Truly, a good invention! Oh! that so goodly wits should be so ill applied! They may well deceive the people, but they cannot deceive God. They were wont to make beds of flock, and it was a good bed, too; now they have turned the flock into powder, to play the false thieves with it. These mixtures come of covetousness. They are plain theft." From this singular passage it is apparent that what is popularly known at Manchester as "devil's dust" was an invention which the cotton-lords of to-day have inherited from their fathers in mammon, the cloth-lords of some three centuries ago. That ever-active prelate, the devil, is therefore as busily engaged in his diocese now as he was in the days whose doings are condemned by Latimer. In some respects, however, there is improvement, if we may believe the assertion made by Mr. Thackeray in his essays on the essayists, to the effect that even hermits out at elbows would lose their respectability now if they were to attempt to cheat their tailors. Other men succeed in doing so without forfeiting the privilege conceded by Mark Antony to Brutus of being "an honourable man."

Charles Lamb remarks in his essay on the "Melancholy of Tailors" that "drink itself does not seem to elevate him." This assertion seems contrary to that in the acting tragedy of "Tom Thumb," wherein Queen Dollabella so enthusiastically exclaims:

"Perdition catch the railers,
We'll have a row, and get as drunk as tailors."

It is to be observed, however, that Fielding is not responsible for this illustration, which has been made by some adapter who has had the temerity to do for the heroic tragedy in question what Cibber did for "Richard," and Tate for old "King Lear."

The illustration is insulting, and therefore it is anonymous. The poets generally have, as I have shown, been complimentary to the tailors. Few of the sons of song have reviled the true "makers of men." When they have done so they have not dared to expose themselves to the sartorian wrath by boldly avowing their name.

None ever did so on so extensive a scale as the author of the three-act piece called "The Tailors : a Tragedy for Warm Weather ;" and no author has remained so utterly uncomeatable by the public curiosity. What is the mystery about Junius, touching whom there are a thousand guesses, compared with the greater impenetrability of this secret author, about whom no man ever heard a conjecture?

It is now nearly ninety years ago since a manuscript was sent from Dodsley's shop to Foote, the manager of the "Little Haymarket." The manuscript was that of the warm-weather tragedy, and Foote was requested to return the copy if it were not approved of. The great comedian knew better. The burlesque play of the anonymous author was acted with a strong cast. Foote himself was the Francesco ; Shuter played Abrahamides the Flint ; Western did justice to Jackides ; old Bannister was ponderous as Campbello ; and gay Jack Palmer was just the man to enact that Lothario of stage-tailors the seductive Isaacos. Mrs. Jeffries represented the false wife Dorothea, and Mrs. Gardner the faithful maid Tittilinda. It was said by the critics of the period that the radical fault of this burlesque play was that "in burlesque the characters ought to be persons of consequence, instead of which they are here tailors." But the truth is, that the fault lies in the fact that the tailors talk as correctly as persons of consequence, and are not half so bombastic as Nat. Lee's kings and queens. The profession exhibited much unnecessary susceptibility in being offended at this piece. Its tendency, if it have any at all, is rather to elevate than depress the public appreciation for the tailor, whether in his aspect of master or of "Flint," out upon strike. The entire action is devoted to the history of a strike for wages, with a supplemental love-plot annexed. The head master-tailor is a highly respectable individual, who has our sympathy because he is betrayed by his wife ; and the chief, Flint, wins admiration because he gets hanged and is cheated out of his mistress. The strike ends unfavourably for those who make it ; but, though the author sets out with the determination to render all his *dramatis personæ* ridiculous, he cannot do it. He is like the prophet who was compelled to vaticinate against his inclinations, and the deity of dramatic poetry and tailors compels him to reverence where he would fain have committed desecration. The very first sentence in this play contains an allusion to Elliott's brigade—that famous band of warriors made up almost entirely of tailors. I must refer my readers to the piece itself, if they be curious to see how the subject is treated in evident contrariety to the author's own design. He makes all the characters utter common-place common-sense, when his intention was to make them lose themselves upon stilts in a sea of tropes, tirades, and thunderings against tyranny.

The antiquary will not fail to notice that Bedford Bury is a locality set down in this piece as a place where tailors most did congregate

some centuries ago. They still much do congregate on the same spot. A century before the period of the piece Frank Kynaston, the poet, resided in a house adjacent to the "Bury," and the memory thereof is still kept up in the name of Kynaston Alley, which is within that same "Bury" of classical associations. Thus do tailoring and the *belles lettres* continue to be in close connection; and where Kynaston's muse kept itself warm, the sacred goose of the schneider still glows with fervid heat. The operatives of the Bury, moreover, look as much like poets as tailors—so abstract are they of air, so romantically heedless of personal appearance, and so unromantically and really "half-starved." Not of them can be said what Tittilinda says of Abrahamides:

"Whose form might claim attention even from queens."

Finally—want of space and not of material brings that troublesome adverb upon me—if it be objected that the tailors of the poets *do* sometimes waver in critical situations and condescend to tremble in presence of consequences, I have to answer that such facts prove their heroism, as being akin to that of the Conqueror and Cœur de Lion. When the former was being crowned at York, he heard such an uproar in the streets, caused by the massacre of the inhabitants by the amiable Normans, that he sat upon his throne shaking with affright—*vehementer tremens*, says Orderic Vitalis, and he is very good authority. As for that tinselled bully Richard, nobody doubts his single virtue—courage; but, bold as he was, we all know that when in Sicily he discreetly ran away from a bumpkin, who threatened to cudgel him for attempting a matter of petty larceny. Francis Feeble and his brethren may, therefore, not be ashamed if they have foibles in common with William of Normandy and Richard of the Lion Heart.

JOHN DORAN.

Notes.



NOTES.

1 (page 26). Professor J. Ferguson, of Glasgow, has published some important bibliographical notes on *History of Inventions* and *Books of Secrets*, and in the forty-ninth volume of *Archæologia*, pp. 335-344, he has described a copy of the *De Secretis Mulierum*, printed by Machlinia, and gives therein some important particulars of the *Liber Aggregationis*.

2 (page 26). The *Gentleman's Magazine*, 1776, p. 448, says : "It appears from Dr. Rutley that there was an edition of Raymond Lulley temp. Henry VII., or before 1509," and on p. 452 (not 451, as in the text) this is noticed as given by Mattaire, *Raimundi Lulli ars generalis ultima*, 4to., Venet., 1480.

3 (page 30). This article, Dr. Luard informs me, was written by George Burges. The subjects to which it relates have been much discussed of late by folklore students.

4 (page 32). See preface to Gomme's Wynkyn de Worde edition (1520) of the *Seven Wise Masters*, where this book is noted in connection with the chapbook versions of this world-wide collection of stories.

5 (page 34). See preface to H. W. Wheatley's edition of *Whittington and his Cat* in the *Chapbooks and Folklore Tracts*, edited by Gomme and Wheatley and privately printed.

6 (page 55). There was a previous edition of the *Chast and Lost Lovers*, printed in London by F. L. for Lawrence Blaiklock in 1651, in which the poems by Francis Lovelace and Edmond Gayton are only signed by initials. This edition, which does not possess the portrait of the author, is in the British Museum, E. 1236.

7 (page 55). An answer to this was given in the *Gentleman's Magazine*, 1792, part ii., p. 1236 : "W. H. R. has been guilty of a sad mistake in writing about *W. de Britain, the Englishman, upon the Prosperity of Things*. The person in question was Bartholemæus de Glanville, an English author, who wrote a book, *De Proprietatibus Rerum*, of which there is a very early translation into English. He may be called the Pliny of our Island." The book in question was translated by J. Trevisa, and printed by Wynkyn de Worde in 1495 and by T. Bertheleti in 1535.

8 (page 56). In the *Gentleman's Magazine*, 1784, part ii., p. 1024, the following note is given : "... Saith Leland, 'Rosamond's tombe at Godstowe Nunnerye was taken up a late; it is a stone with this inscription : "Tomba Rosamundæ;" her bonys were cloyd in lède, and withyn that bones cloyd in letter (? latten). When it was opened there was a very sweet smell came out of it.'"

9 (page 58). Mr. Haslewood reprinted the edition of Wynkyn de Worde (1496) in 1810 (folio) under the title of *The Booke containing the treatises of Hawking, Hunting, Coat-armour, Fishing, and Blazing of Arms*. To the volume he added specimens of the type and engravings of early editions of the work and bibliographical and bibliographical notes. *The Boke of Saint Albans* (ed. 1486) was reproduced in facsimile, with an introduction by Mr. William Blades, in 1881 (Elliot Stock), and portions of the book have been reprinted at various times. Mr. Bullen (*Early Printed Books*) is of opinion that the date of Abraham Vele's reprint, assigned to 1575 by "Philopotamos," was 1560. It is a quarto.

10 (page 59). In the copy of Pynson's edition of 1509, which belonged to the Hon. Thomas Grenville, is this note: "This edition—1509—of Barclay's translation of Brant's work is an extraordinary variety. Warton had not seen it (*Eng. Poet.*, ii. 241), and probably Ames had not, for (p. 797) he says: 'The English alone was printed by Pynson in 1509,' whereas in truth it accompanies the Latin."

11 (page 67). 1786, part i., p. 313. "Richarde Argentine was successively under and upper master of the Grammar School in Ipswich. His works are enumerated by Bishop Tanner in *Bibliotheca Britannica*, p. 48."

12 (page 67). The *Complaynt of Scotland*, which has been attributed to Wedderburn, Sir James Inglis, and Sir D. Lindsay, was probably printed in Paris, and is a 16mo., not an 8vo., as stated in the text. The missing leaves in the British Museum copy have been supplied in MS.

13 (page 68). Mr. Hazlitt's *Collections and Notes* calls the edition of 1550 by Crowley the second edition, and says there were two issues of it, no doubt the same as those mentioned in the text.

14 (page 70). See *Gentleman's Magazine Library, Literary Curiosities*, page 184 and note 58.

15 (page 85). *Endimion and Phæbe* was edited by the late Mr. J. Payne Collier, and privately printed in 1870.

16 (page 90). See Granger's *Biographical History*, vol. iv., p. 200, for account of him. The portrait is described in Joseph Ames' *Catalogue of Engraved Heads*. *A Playne and Godly Exposition* was printed by Robert Redman in 1533, and is, according to Ames, among the earliest books printed with Roman letters in England.

17 (page 91). The passage referred to is: "Mr. Ischiske, at Leipsic, has published *L. Ampelius*, for the use of schools, in the third volume of his *Auctores Latini Minores*, part i., and bestowed more pains on him than he deserves; and, in the second part of the same work, *M. Valerii Messalæ Cornutii libellus de Augusti progenie*, with the notes of Hearne, who first published it at Oxford, from a MS. in Lincoln College Library, 1703. Though not really written by Messala, it contains some events and facts not generally known antecedent to the building of Rome. No edition earlier than that of Hearne is mentioned in the *Bibliotheca Scriptorum Classicorum*, 1882, but the work was printed in 1512, 1540, 1552, 1553, and 1669, before the date of *Historie Romano Epitome*."

18 (page 93). The author of *Counsels and Directions* was Denis Greenville, D.D., son of Sir Bevil Greenville. He was made Dean of Durham in 1634, but lost all his preferments at the revolution for refusing allegiance to William III. He died at Paris in 1703. See *Biog. Brit.*

19 (page 96). See Thomas Jackson's *Archbishop Sancroft not the author of The Predestinated Thief*, London, 1860.

20 (page 96). In *Gentleman's Magazine*, 1776, p. 602, the following note is given: "As to the author of the famous *Pugna Porcorum*, Mr. Row may rest satisfied by consulting Merrick's Dissertation prefix to *Tryphiodorus*, pp. xxv,

xxvi, and Fabrius' *Biblioth. med. et inf. Latini*, iv. 345, edit. Hamb., 1735." See also J. B. Mencke's *De Charlataneria eruditiorum*, Amsterdam, 1747, pp. 156-159.

21 (page 100). See *Gentleman's Magazine*, 1813, part i., pp. 61, 62, where Mr. Hood states that *The Glasse of Vaine-glories*, by W. P(rid), Doctor of the Lawes, was probably first printed in 1592, "there being a table for those using the Almanack prefixed, to make it serve for twelve years;" viz., 1592 to 1603. It contains woodcuts for each month, and a quartain giving agricultural instruction follows, each verse concluding with a couplet containing medical advice. The verse for August is:

"Reape downe your rie, and shocke vp your wheate;
Your summer fruites gather, the sweeter to eate;
And downe with such otes as God shall you send,
Provided this moneth drawe toward an end.
Burning heate may annoy thee,
Quaking cold may destroy thee."

The other verses are after a similar pattern. See also Herbert, *Typog. Antig.*, p. 1230; *Cens. Literaria*, vol. x., p. 101. The British Museum does not possess a copy of this tract.

22 (page 101). See Lilly's *Almanack*, pp. 125-133. The article in the *Gentleman's Magazine*, 1821 (part i., p. 99) contains several letters from Lilly to Elias Ashmole which contain no predictions. In 1823 (part ii., pp. 297-299) a brief account of him was given, with a portrait copied for Nichols's *Leicestershire* from the portrait by Marshall prefixed to *Christian Astrology Modestly-treated of*. The account is condensed from Lilly's *History of his Life and Times*, 1715. The portrait is so similar to that in *Merlini Anglici Ephemeris*, 1655, that probably it is a fairly correct likeness of him.

23 (page 119). The first issue of this almanack was in 1677, under the title of "*Poor Robin, 1677. Or, A YEA-AND-NAY ALMANACK for the people called by the Men of the World QUAKERS.* Containing Many Needful and Necessary Observations, from the first day of the First Month till the last day of the Twelfth Month. Being Amongst the Brotherhood and the Sisterhood the *Leaping-Year*, notwithstanding the Twelfth month have but xxviii. days in it. Calculated For the Meridian of the BULL and MOUTH within *Aldersgate*, and may indifferently serve for any other Meeting-house either in *Wales or England*. Given forth by *Poor Robin*, a Friend to the Light. From Westminster: Printed by George Larkin for the Assyns of John Seymour, Esqre., by Authority from the King's Most Excellent Majesty." An almanack for 1678, called "1678, A YEA AND NAY ALMANACK," was printed for the Stationers' Company under the editorship of H. N. The title announces that it was "A great year for procreation, notwithstanding it is the second after the Leaping Year." The almanack for 1679 was issued under the same title, but without the maker's initials. This year a second part was added, "containing many necessary and useful Observations fitted for a Friendly Kalendar, as a description of the four seasons of the Year, the number of the Eclipses, when they shall happen and where be seen; the Twelve Articles of a Yea and Nay man, some Memoirs of one Friend *James Naylor*, the five Lights of *Walton*, and several other things very useful and necessary to be known: Calculated according to Art by J. N., a brother and Friend to the Light." The *Yea and Nay Almanack* ceased with the issue of 1680, possibly because after that time the Friends were too powerful a body for the Stationers' Company to offend. An attempt was made to revive it in 1738 under the title of *A Thee and Thou Almanack*, but the ribaldry of his production was modest compared to its predecessors. It bears no maker's or printer's name, but was to be had "in the Parlour Facing the Entry In, At the Green Hatch, Next to the Golden Fan.

Over against *Gray's Inn Gate*, just by Middle Row, in Holborn." The Bodleian Library possesses copies of the *Yea and Nay Almanack* for 1678, 1679, and 1680.

24 (page 124). As the articles on Oxford Almanacks are of great length, and contain much which was of purely ephemeral interest, the others have been condensed into the following note:

[*Gentleman's Magazine*, 1792, Part I., pp. 206-208.]

1733. The principal personage, Dr. Ralph Bathurst, is, indeed, mentioned by Granger; and the late Mr. Thomas Warton has extended his life to a large octavo volume. But I do not find that either of them has exhibited him in that attitude under which he here attracts our eyes, as refusing a mitre offered him by Archbishop Sancroft, and displayed in the hands of a winged cupid, its bearer. The other portraits, Adams, Bishop of Limerick, and Wright, of Litchfield, marked out as taken from paintings in the President's lodging, have both escaped Granger. Of the former I can only make out, by the help of Wood's *Historia et Antiquitates*, that his Christian name was Bernard, and that he was consecrated in 1604. The index to the *Athenæ Oxonienses* contains his name, but the references proving erroneous quite baffled me. Robert Wright became D.D. in 1597, was appointed treasurer of Wells in 1605, and held that office in commendam with the bishoprick of Bristol, which he obtained in 1622, till the year when he vacated both together on being translated to Litchfield at the age of more than 70. He was one of the twelve protesting bishops committed to the Tower on a charge of high treason preferred against them by the House of Commons in 1641, and, according to the continuator of Godwin, after being released from prison, like a doughty veteran of the Church Militant, defended his palace of Eccleshall to the last against the Parliamentary forces and died there in 1643. 1734.—ST. JOHN'S.—John Buckridge received his education in that society, of which he became the president in 1605; in 1611, Bishop of Rochester; in 1628, Bishop of Ely; and died 1631. "If Fisher," says Godwin, "had seen his 'Treatise on the Temporal Power of the Pope,' he would not have thrown away his life in defending so false a doctrine." Wood extols him for his skill in brandishing the two-edged sword of the Scripture on the one side against the Papists, and on the other against the Puritans and Non-conformists. His portrait is followed by that of Sir William Paddy, Knt., M.D., of Leyden, incorporated at Oxford in 1591, and afterwards physician to James I., and of great eminence in his profession. He founded the choir in St. John's, died in 1604, and lies buried in the chapel there. 1735.—UNIVERSITY.—Of the portraits introduced in this most ancient of all the colleges, I have only to mention that of Walter Skirland, born in the neighbourhood of Holderness, in Yorkshire. He began with the bishoprick of Lichfield; hence he proceeded to that of Bath and Wells in one year; and in two more to that of Durham, in 1388, which he held eighteen years; and after distinguishing himself by several public works, died in 1406, leaving a large sum of money to pious uses. 1738.—ORIEL.—Adam de Brome, Almoner to Edward II., is in the manuscript before me called the *real* and the king the *nominal* founder. It appears from Wood that De Brome greatly exerted himself in procuring the charter, and drawing up the statutes; he consequently deserves honourable mention in the records of that society. John Carpenter, Bishop of Worcester from 1443 to 1477, who rebuilt and considerably enlarged the above college, is also omitted in Granger's history. 1737.—MERTON.—Robert Read, a Dominican friar, who was obtruded by the Pope against the consent of Richard II. into the bishoprick of Carlisle in 1396, and translated to Chichester in the course of the same year. He appears to have died in 1416, or thereabout. John Kemp, Doctor of Laws, took a long, and for some time a very rapid, flight. In 1419 we find him becoming Bishop of Rochester; in 1422, first of Chichester and then of London; in 1426, Archbishop of York; in 1439, the Pope created him Cardinal; and in 1452 he perched on what Godwin calls the throne of Canterbury, where he died the following year at an advanced period of life.

[1792, *Part II.*, pp. 998-1001.]

EXETER COLLEGE.—Edmund Stafford, brother to Ralph, Earl of Stafford, was made Bishop of Exeter in 1395, and died in 1419. Sir William Petre, Privy Counsellor both to Queen Mary and Queen Elizabeth. Dr. George Hakewell, founder of the library, a famous disputant according to Wood, and many years Archdeacon of Surrey. He was chosen rector of this college in 1642, but did not long reside here; for as the civil war was breaking out, he retired to his living at Heanton, near Barnstaple, in Devonshire, where he died in 1649, aged 72. Among other treatises with quaint titles, he wrote, "The vanity of the Eye, for the comfort of a Young Gentlewoman who became blind by the small-pox." Dr. Narcissus Marsh: after being some years fellow of this college, he became principal of St. Alban Hall. Wood informs us that in 1678 he was promoted to the provostship of Trinity College, Dublin, by the interest of Dr. Fell. From the catalogue subjoined to Cooke's edition of Letson's "Preachers' Assistant," in 1683 he was made Bishop of Ferns, in 1690 translated to Cashel, in 1694 to Dublin, and from 1702 to 1713 he was Archbishop of Armagh and primate of all Ireland. Sir John Maynard, an eminent lawyer. On account of the Divinity lectures founded by him he is introduced (in the Oxford Almanack) as leaning on a book, intitled "Præcl. in Vet. and Noy. Test." He entered in 1618, aged 16; being chosen member for Totnes, he was one of the committee who impeached Lord Strafford, and was afterwards employed to manage the evidence against Laud. He was prime serjeant to Cromwell, and so far accommodated himself to the times as to have that office renewed to him by Charles II.; but he excused himself from being raised to the bench. In 1688 he was appointed one of the Commissioners of the Great Seal, which he resigned the year following, on account of his great age, and died in 1690. 1740.—JESUS.—Dr. Francis Marsell, Principal, giving up the keys to Sir Leoline Jenkins. All we learn of him is that he was thrice head of the college, and thrice quitted that station; his first and last resignations were voluntary, the second time he was ejected by the Parliamentary visitors. He died in 1665. Dr. Herbert Westphaling, one of the earliest students at 15 years old in 1547, and afterwards Canon of Christchurch; Bishop of Hereford, where he had no inconsiderable family estate, from 1585 to 1601. 1742.—BALIOL.—Two by two in the niches, on either side the founder and his lady, stand the following benefactors of the society: Sir Philip Somerville and Sir William Felton, who lived in the reign of Edward III.; Peter Blundel, a clothier, of Tiverton, Devonshire, in that of Elizabeth; and Lady Periam, widow to Sir W. Periam, of Greenland, Berks, in the time of James I. On the platform beneath, arrayed in robes of state, and in one hand grasping a crozier, while the other unfurls a scroll containing the view of some building, appears William Gray, who finished his studies at Ferrara in Italy, and was afterwards employed by Henry V., who took such a fancy to him that he appointed him Bishop of Ely in 1454; he laid out abundance of money in erecting a belfry, and died in 1478. Towards the centre, in a garb somewhat less splendid, we find John Bell, who was made Bishop of Worcester by Henry VIII. in 1539. He abdicated, neither Godwin nor Wood can tell why, in 1543, and dying in 1556, was buried in Clerkenwell Church. Mr. John Snell, a native of Ayrshire, Scotland, died at Holywell, Oxford, in 1679. The mitre and thistle beneath the figure signify his giving exhibitions for the support of Episcopacy in Scotland. John Warner, educated at Magdalen College, was created Bishop of Rochester in 1637. He did not suffer with his brethren by having the lands of his see taken away; but by compounding for his temporal estate, which was considerable. He died 1666, in the 86th year of his age, and is here introduced merely from his having left eighty pounds a year to Baliol College, for Scotch students to defend what Godwin's continuator calls "The hierarchy of the Church of England."

[1793, *Part I.*, pp. 322-324.]

1743.—**LINCOLN.**—Thomas de Beckington, distinguished by his mitre and crozier, stands near the founder's chair; he recommended himself to Henry VI. by attempting to prove his right to the crown of France, was made Privy Seal, and in 1443 Bishop of Bath and Wells. In 1464, the year before he died, Beckington, apprehensive that Edward IV. might seize the riches he left, at considerable expense obtained a confirmation of his will under the great seal. He completed the building of this college, which Fleming had left unfinished. He is followed by John Forrest, Dean of Wells, whose benefaction was first commenced in 1436; by William Findern, Esq., of eight years' later date; and John Baketot, a priest of considerable but dubious antiquity. Edmond Audley, successively Bishop of Rochester, Hereford, and Salisbury, died in 1524. Edward Darby, Archdeacon of Stow, died in 1542. Thomas Marshall, born about the year 1621, entered "a Bartler" in this college, 1640, served as a volunteer in Lord Dover's regiment, which obtained him the degree of Bachelor of Arts without fees. During Cromwell's protectorate he preached at Rotterdam; in 1672 he was chosen rector of this college, on Dr. Crews being appointed Bishop of Oxford; in 1680 he obtained the deanery of Gloucester; he published Latin remarks on the Gothic and Anglo-Saxon versions of the Gospels; dying suddenly in 1685, he was succeeded in the headship of Lincoln by Dr. Fitzherbert Adams, whose portrait comes next. The second medal on the obelisk is Dr. George Hicks, born in 1642, Dean of Worcester 1683, and deprived after the Revolution for refusing to take the oaths to King William. 1784.—**PEMBROKE.**—Juliana, wife of Alexander Stafford, of Holbourn, gentleman. This lady gave, in 1628, a benefaction, which was to take place after the deaths of herself and her husband. 1746.—**ST. MARY HALL.**—This almanack furnishes Granger with Cardinal Alan, and George Sandys, the traveller. 1747.—**EDMUND HALL.**—The third bust is said to be that of Dr. John Rawlinson, in regard to which we learn nothing more than that he was author of ten detached sermons, a principal of this society from 1610 to 1631, when he died, and was buried at his rectory of Whitchurch in Shropshire.

[1793, *Part I.*, pp. 394-397.]

1748.—**ALBAN HALL.**—Robert de St. Alban, the founder, was, it seems, an Oxford citizen in the reign of King John. He is in the background with an unfurled plan in his hand, looking wondrous forlorn and disconsolate; while Henry VIII. bestows a charter on Dr. Owen, his physician. Dr. Fitzjames, several years warden of Merton College, and successively Bishop of Rochester, Chichester, and London. Wood says "he died in a good old age in 1522, after good deeds had trod on his heels even to heaven's gate." Fr. Gough. Bishop of Limerick in 1626, died 1634. Sir Walter Buckler, B.D. in 1534, though not in priest's orders; sent by Henry VIII. to Paris on state affairs; knighted by Edward VI.; Privy Counsellor to Elizabeth. He married Lady Tame, widow to the lord of the manor of Fairford in Gloucestershire, where he died and was buried. Dr. Robert Huyck, physician to Queen Elizabeth, was fellow of Merton College, took the degree of M.D. at Cambridge, and was incorporated at Oxford in 1566. Sir Arthur Atey, orator of the university, and several years principal of this hall, secretary to Robert, Earl of Leicester, and after his death connected with Lord Essex, and on that account obliged to abscond in 1600; but, at the beginning of James's reign, May, 1603, Atey was knighted at the Charterhouse. He died about 1604, and was buried at Harrow-on-the-Hill. The celebrated speaker, W. Lenthall, is introduced leaning on the mace. 1749.—**MAGDALEN HALL.**—The Rev. Dr. Henry Wilkinson appears holding a sketch of the library, which was built at his expense. He was born at Adwick, Yorkshire, 1616, continued principal of this hall from 1642 to 1662, when he was dispossessed for refusing the oath of conformity. He died at Great Connard, Suffolk, 1690. Josiah Pullen, M.A., vice-principal and tutor, who stands next him, is cursorily mentioned in the

Athenæ as having been domestic chaplain to Bishop Sanderson. His tree at the top of Hedington Hill, which terminates the public walk, is better known. Of the three following benefactors scarce anything occurs beyond names and dates: Rev. Dr. T. Whyte, 1621; John Meeke, M.A., 1665; Henry Brunsell, LL.D., 1660, first a physician, then prebend of Ely, and rector of Chaworth, Nottinghamshire. Dr. John Longland, confessor to Henry VIII., Bishop of Lincoln from 1520 to 1547, when he died, aged 74. Dr. Jos. Henshaw, born in Sussex about 1603, entered at this hall, was chaplain to the Duke of Buckingham at the time of his being stabbed by Felton. During the civil wars he suffered much in the royal cause. He was made Bishop of Peterborough 1673, and died in 1678. Wood says he left behind him the character of being a learned man, and a good preacher, but extremely proud and inhospitable. Sir Robert Hyde, Lord Chief Justice of the Common Pleas in the reign of Charles II., Wood just mentions; and North, in his life of the lord keeper Guilford, calls him a Western man. 1750.—NEW INN HALL.—John Trilleck, Bishop of Hereford 1344, founded this hall in 1359, and died intestate in 1360. His brother, Thomas Trilleck, Bishop of Rochester from 1363 to 1372, stands facing him. Arthur Bulkeley, LL.D., Bishop of Bangor from 1541 to 1552. A man, whom he calls *Gravissimus*, assured Godwin that this prelate, not content with selling the bells of his cathedral, went to the sea-coast to see them shipped off. At his return he was stricken blind, and ever after remained so; but Anstis's MS., cited by Dr. Richardson, in contradiction to this holy legend, says he was a worthy man, and could see clearly to the day of his death. He is a grisly-looking figure with a long beard, and stands near a pedestal whose front tablet represents justice with her sword and scales. On the pedestal leans Dr. Rowland Merrick, principal of this hall in 1534, and from 1559 to 1565 Bishop of Bangor. Next to him is Richard Davyes, who died in Queen Mary's time, but was made Bishop of St. Asaph in 1559, in the room of Goldwell, displaced by Elizabeth. In 1561 he was translated to St. David's. This group is closed by John Budden, regius professor of civil law. He was principal of this hall from 1609 to 1618. He died in 1620, and was celebrated in an eloquent speech by Richard Gardiner, the deputy-orator. In the left compartment we have Hugh Jones, Bishop of Llandaff from 1566 to 1574, the first Welshman who had been bishop there for about three hundred years. His portrait is followed by that of his successor, William Blethin, another Welshman, bishop from 1576 to 1590. William Stone, LL.B., principal in 1663, founder of the hospital in St. Clements, leans on a pedestal with a Charity in its front. He and Budden are distinguished at first sight by having their heads uncovered.

25 (page 133). See p. 101 and Note 22 *ante*. The first issue of Lilly's *Ephemeris* was in 1644, when there were two editions. The first, though much mangled by the licenser of mathematical books, John Booker, was sold within a week, when Lilly obtained leave to print another containing the castrated portions. Watt (*Bibl. Brit.*, p. 607) says: "This almanack was continued annually, or nearly so, for about twenty years, sometimes in 4to. or 8vo., but chiefly in 12mo." This is a mistake, as the British Museum Library contains a copy printed for 1681. The earliest *Ephemeris* in this library is that for 1647.

26 (page 136). This almanack appears to have been first published in 1664, and the early numbers were calculated for Saffron Walden. It continued till 1776, and afterwards changed its name to *Old Poor Robin's Almanack*. It was in its earliest issues remarkable for its licentious tone and hatred of Quakers. The almanack for 1664 contains a "two-fold Kalender; viz., The Julian or English, and the Roundhead or Fanaticks", with their several Saints' daies, and Observations upon every month." After the "Common Notes" come a rhymed list of "the Kings of England since the Conquest" and the "Fanaticks' Rulers." "The Loyal and Fanaticks' Chronologies" follow, and then the calendar is divided as announced on the title. The prognostications are of the most indecent character,

but a column for each month is devoted to loyal rhymes. The following variant of the old rhyme is then given :

"Thirty days hath September, April, June, and November,
All the rest thirty and one, as I plainly remember ;
Only February hath but twenty-eight for its store,
Except when 'tis Leap Year, then it hath one more."

The editor then informs his readers that two eclipses will occur, fixing the date between the first January and the last of December, and appends a nonsensical scheme. After some ribald remarks on the seasons of the year, brief observations on the Dissenters of the day are inserted. That on Anabaptists runs : "To you, Jack-a-Leydens, of the Anabaptistical Crew, whose History is written in red letters, and your actions pourtrayed in a crimson colour ; who preach rebellion for pure doctrine, and pull down Churches for edification, I prognosticate to you that your endeavours for the erection of your True religion will prove like Nimrod's attempt for the building of Babel—turn to confusion. Men will no longer prove weathercocks in Religion, and be ruled by what your giddy brains shall instruct them in.

Then Anabaptist leave thy vain delusions,
Lest Tyburn Tree do end thy mad confusions."

After that came a number of jokes, mostly coarse even for the age, and, lastly, a satirical advertisement for a physician. After a few years Poor Robin gave more accurate information and less obscenity ; the prognostications varied little from year to year, and those in the *Yea and Nay Almanack* appear to have been principally altered from them. The identity of the editor has never been satisfactorily proved, but it is believed to have been Robert Herrick.

27 (page 139). Accompanying the article was an engraving of the *Æsel Almanack*. Each month occupies a side of one of the seven sticks, and this side is subdivided into twenty-eight compartments by nicks, which do not extend across the side. Each of these subdivisions denotes a day. To mark Sunday the lower right-hand corner of a compartment is marked with two concentric segments of a circle. For Monday the upper right-hand corner is cut off. Tuesday is marked by a semicircle inscribed touching the right side. Two small nicks distinguish Wednesday. For Thursday both the upper and lower right-hand corners are marked off. The mark for Friday is similar to that for Sunday, only the division is marked only by one line. Saturday is known by a sloping cross on the dividing line. Important days are marked by a cross or some simple sign placed above the dividing line.

28 (page 139). Mr. Fox Bourne is of opinion that *The Courant*, or *Weekly News*, was the earliest English newspaper published. The number for October 9, 1621, is the only one extant. Mr. Bourne also thinks that the *Daily Courant*, which was started on March 11, 1702, was the earliest daily paper. Mr. Peacock considers the *Weekly News*, which was developed by Nathaniel Butter from his newsletter, to be the first paper "above suspicion."

29 (page 156). *Mercury* was, between 1642 and 1650, the favourite name for a newspaper. Besides those enumerated on pp. 156-157, the following appear between 1643 and 1647, and the list might probably be further extended, as there is some reason to believe that other papers, some provincial, were published, of which no copies are in existence :

1643. *Mercurius Bellicus* :

———— *Aquaticus*

———— *Cambro-Britannicus*

———— *Coelicus*

———— *Vapulans*

A number appeared on 30th May.

A number appeared in December.

No. 4 appeared on 11th November.

A number appeared on 24th January, 1643-44.

A number appeared on 4th March, 1643-44.

1644. *Mercurius Problematicus**Viridicus*

Was appearing in July, and continued to appear for some time.

Diutinus

No. 10 appeared 27th January, 1645-46.

Candidus

First issue 20th January, 1645-46.

1647. *Elencticus*

First issue 29th October.

Morbicus

First issued in 1647.

Pacificus

First issued in 1647.

The following also appeared during 1647: *Mercurius Anti-Pragmaticus*; *Mercurius Diabolicus*; *Mercurius Medicus*. In 1648: *Mercurius Dogmaticus*; *Mercurius Urbanicus*; *Mercurius Academicus*; *Mercurius Militaris*; *Mercurius Honestus* (no date).

30 (page 158). "Upon calculating the numbers of Newspapers, 'tis found that (besides divers written accounts) no less than 200 half-sheets per Month are thrown from the press only in London, and about as many printed elsewhere in the three Kingdoms; a considerable part of which constantly exhibit Essays on various Subjects for Entertainment; and all the rest occasionally oblige their Readers with matters of Public concern, communicated to the World by persons of Capacity thro' their means; so that they are become the chief channels of Amusement and Intelligence."—From preface to vol. i. of the *Gentleman's Magazine* (1731).

31 (page 162). The following are the papers given in this article which survive: *Bell's Weekly Messenger*, *County Chronicle*, *Court Journal*, *Naval and Military Gazette*, *Course of the Exchange*, *Globe*, *John Bull*, *London Gazette*, *Morning Advertiser*, *Morning Post*, *Mark Lane Express*, *Observer*, *United Service Gazette*, *Surrey Standard*, *Record*, *Standard*, *Sunday Times*, *Spectator*, *Times*, *Watchman*, *Weekly Dispatch*.

32 (page 166). Against the view that cards were invented for the amusement of Charles VI., may be quoted the Chinese Dictionary *Ching-tso-tung* (1678), which affirms that cards were invented in the reign of S'eun-ho, 1120 A.D., and an Indian tradition that cards had existed in India for unknown ages, and were invented by the Brahmans. See also Sir William Jones's Essay on the "Indian Game of Chess," *Asiatic Researches*, vol. ii. In Wardrobe Accounts of Edward I. (1278), Walter Struton is paid "ad opus regis ad ludendum ad quatuor reges." Covelluzzo says: "Anno 1379, fu recato in Viterbo el gioco delle carte, che venne de Seracinia e chiamisi tra loro naib" (*Istoria della Citta di Viterbo*, Roma, 1743). Dr. Willshire, in his *Descriptive Catalogue of Playing Cards*, 1876, says that the first positive mention of playing cards is in the accounts of Charles Poupart, treasurer to Charles VI.; the item is, "Donné a Jacquemin Gringonneur heintré pour trois jeux de cartes à or et diverses couleurs, ornés de plesieurs devises, pour porter devers le Seigneur Roi pour son ebatement lvi sels parisis;" the date being February 1, 1392. See Canon 38 of Council of Worcester, 1240. Chatto, *History of Playing Cards*, 1848, and Dr. Willshire (see above) discuss the subject exhaustively.

33 (page 168). This pack was published in 1679, during the excitement caused by the Popish Plot. A full description is given in Chatto's *History of Playing Cards*, which was reprinted in the *Gentleman's Magazine*, 1849, part ii., pp. 265-269, when eight of the most interesting cards were illustrated. The following are the subjects, arranged according to suits and values:

Hearts.—i. The Plot first hateht at Rome by Pope, Cardinals, etc. ii. Sr. E. B. Godfree takeing Dr. Oates his dispositions. iii. Dr. Oates discovereth Gauan in the Lobby. iv. Coleman giveth a Guiny to Incourage the 4 Ruffians. v. Dr. Oates receiveth letters from ye Fathers to carry beyond Sea. vi. Coleman drawn to his execution. vii. Coleman examin'd in Newgate by severall Lords.

viii. Coleman writing a declaration and letters to la chess. ix. The Seizing of severall conspirators. x. Mr. Langhorn deliuering out Comissions for several Officers. *Knave*, The Irish Ruffians going to Windsor. *Queen*, Mr. Everard imprison'd in the Tower. *King*, Dr. Oates discovereth ye Plot to ye king in councill.

Clubs.—i. The consult of Benedictine Monks and Fryers in the Savoye. ii. London remember the 2nd September, 1666. iii. Gifford and Stubbs give money to a Made to fire her Master's house. iv. The Tryall of Sr. G. Wakeman and 3 Benedictine Monks. v. The Execution of the 5 Jesuits. vi. Capt. Berry and Alderman Brooks are offer'd 500 lb. to cast the Plot on the Protestants. vii. Whitebread writeing letters concerning the State of Ireland. viii. The Conspirators signeing ye Resolue for killing the king. ix. Father Connyers Preaching against ye Oathes of Alejance and Supremacy, and Capt. Bedlow carrying letters to Forraigne Parts. *Knave*, Reddin standing in ye Pillory. *Queen*, Redding endeavouring to Corrupt Capt. Bedloe. *King*, Capt. Bedlow examin'd by ye secret Comitee of the House of Commons.

Diamonds.—i. The Consult at the White horse Taverne. ii. Ireland and Grove drawn to their execution. iii. Ashby received instruction of Whitebread for the Society to offer Sr. George Wakeman 10,000 lb. to poison the king. iv. Whitebread made Provintiall. v. Several Iesuits receiving Commissions to stir the People to Rebellion in Scotland. vi. Pickerin Executed. vii. Sr. William Waller burning Popish Books, Images, and Reliques. viii. The Consult at Wild House. ix. Fenwick at Dover sending Students to St. Omers. x. Gavan informs the Fathers of the affairs in Staffordshire. *Knave*, Pickerin attempts to kill ye K in St. James' Park. *Queen*, Mr. Ieninsō examin'd by ye Privy Councill. *King*, Mr. Dugdale in Staffordshire reading several letters relating to ye Plott.

Spades.—i. The Consult att Somerset house. ii. The Funerall of Sr. E. B. Godfree. iii. The Execution of the Murtherers of Sr. E. B. Godfree. iv. The Murtherers of Sr. E. B. Godfree are diverting themselves at Bow after the Murther. v. The body of Sr. E. B. G. carryd to Primrose Hill on a Horse. vi. The Dead body of Sr. E. B. G. conuey'd out of Sommerset House in a Sedan. vii. The body of Sr. E. B. Godfree is shew'd to Capt. Bedlow and Mr. France. viii. Sr. E. B. Godfree strangled Gerald going to stab him. x. Sr. E. B. Godfree is perswaded to goe down Somerset house yard. *Knave*, Sr. E. B. Godfree doggd by Sr. Clements Church. *Queen*, The Club at ye Plow Ale house for the murther of St. E. B. Godfree. *King*, Mr. France discovers the murther of Sr. E. B. Godfree to the King and Councill.

It will be observed that the cards are not in chronological order.

Dr. Willshire, in his *Descriptive Catalogue of Playing and Other Cards in the British Museum*, describes several other packs of political cards.

34 (page 198). The "last communication" referred to was an article entitled, "Sir Philip Sidney, his Life and Death," which appeared in the *Gentleman's Magazine* for 1850, part i., p. 264.

35 (page 209). *Gentleman's Magazine*, 1771, pp. 172, 173. The play of Romeo and Juliet had lain dormant many years. This was now revived at both houses: at Drury Lane, with alterations by Mr. Garrick, who performed the principal character; Mr. Woodward playing Mercutio, and Mrs. Bellamy Juliet. Against them at Covent Garden were Mr. Barry and Mrs. Cibber in the principal characters, and Mr. Macklin in Mercutio. Both houses began on the 1st of October (1750), and continued to perform it for twelve consecutive nights, when Covent Garden gave up the contention, and its rival kept the field one night more, with the credit of holding out longer than its opponent, though it is supposed neither side reap'd much advantage from the spirit of perseverance which had governed them both in this contest.

36 (page 218). In the *Gentleman's Magazine*, 1800, part i., pp. 419-421, 511-512, 603-604, there is a biographical sketch of Richard Mulcaster. The passage

referred to (Positions, p. 101), is—"Archery" do I like best generally of any round stirring without the dores, upon the causes before alleadged; which if I did not, that worthy man, our late learned countrieman maister Askam, would be half angrie with me, though he were of a milde disposition, who both for trayning the archer to his bow, and the scholler to his booke; hath shewed himselfe a cunning *archer*, and a skilful maister. In the middest of so many earnest matters I may be allowed to mingle one which hath a relic of mirth; for, in praying of *archerie* as a principall exercise to the preserving of health, how can I but praise them who professe it throughly, and maintaine it nobly, the friendly and franke fellowship of Prince Arthurs knightes in and about the citie of London, which of late years have so revived the exercises, so countenaunced the artificers, so enflamed emulation as in themselves for frindly meeting, in workmen for good gayning, in companies for earnest comparing, it is almost growne to an orderly discipline, to cherishe louing society, to enrich labouring povertie, to maintaine honest activity, which theirso encouraging the undertravellours and so encreasing the healthfull traine, if I had sacred to silence, would not my good freind in the citie, maister Hewgh Offly, and the same my noble fellow in that order Syr Launceiot, at our next meeting have give me a soure nodde, being the furtherer of the fact which I commend, and the famosost knight of the fellowship which I am of? Nay, would not even Prince Arthur himselfe, maister Thomas Smith, and the whole table of those well-known knights and most active *archers*, haue laid in their chaleng again their fellow knight, if speaking of their pastimes, I should have spared their names? Where unto I am easily led, bycause the exercise deservung such praise, they that loue so praiseworthy a thing neither can of themselves, neither ought at my hand to be hudled up in silence.

37 (page 219). The tract is in black letter, except the title and prefixed petition, "To the Nobilitie and Gentlemen of England," from the companies of Bowyers and Fletchers, and the headings to the parts. The commencement runs: "Certen Collections out of ancient and moderne Writers, proeuing the necessity and excellence of the use of Archerie. Deuided into three partes, viz., i. That the use of Archerie is a most ancient and noble Exercise; And that for Princes and great men it is a most faire and honourable practise. ii. That it is most necessarie for the Subjects to use the same both in peace and warre. iii. And for Battelles and victories in the field (whereupon our nation, void of strong Townes, doth specielle repose it selfe) Archerie to be of farre greater effect than anie other weapon that euer was inuented; and that in respect therof ouelie, this Realme of England hath been euer feared and honored of all Nations." 21 pages. Register B—D 2.

38 (page 220). The title runs: "*The Art of Archerie*; shewing how it is most necessary in these times for this Kingdome, both in Peace and War, and how it may be done without charge to the Country, trouble to the People, or any hindrance to necessary Occasions. Also, of the Discipline, the Postures, and whatsoever else is necessarie for the attayning to the Art. London: Printed by B. A. and T. F. for Ben Fisher, and are to be sold at his Shop at the Signe of the Talbot without Aldersgate, 1633. 8vo." A. 4 leaves, including a frontispiece representing an archer; A.—M. 4 in eights. The frontispiece is a good woodcut, representing an archer in the act of drawing his bow.

39 (page 220). "12 August, 1786. The Company on its march over Baumes and Finsbury Fields, having pulled down by the pioneers several parts of the fence of a piece of ground inclosed about two years since by Mr. Samuel Pitt, for gardens and summer-houses, through which breaches the Company marched from the marks of *Guardstone* to *Arnold*, and from *Arnold* to *Arsoly*."—Highmore, *History of the Hon. Artillery Company*, p. 399.

40 (page 220). The title runs: "*The Bowman's Glory*; or, *Archery Revived*. Giving an account of the many signal favours vouchsafed to Archers and Archery

by those renowned monarchs Henry VIII., King James, and Charles I., as by their several gracious commissions here recited may appear, with a brief relation of the manner of the Archers marching on several days of solemnity. Published by William Wood, Marshall of the Regiment of Archers. London: Printed by S. R., and are to be sold by Edw. Gough at Cow Cross. 1682."

41 (page 222). The epitaph is:

"Sir William Wood lies very neare this stone,
In's time in archery excell'd by none;
Few were his equalls; and his noble art
Hath suffer'd now in the most tender part.
Long did he live the honour of the bow,
And his long life to that alone did owe.
But how can art secure? or what can save
Extreme old age from an appointed grave?
Surviving archers much his loss lament,
And in respect bestowed this monument,
Where whistling arrows did his worth proclaim,
And eterniz'd his memory and name.

Obiit Sept. 4th,

Anno D'ni 1691, ætat 82."

Wood—called Sir William by courtesy—was buried in the churchyard of St. James, Clerkenwell, the stone being placed on the exterior of the south wall of the old church. It is now within the walls of the present building, and was restored by the Toxophilite Society one hundred years after Wood's death. His funeral took place with archers' honours, three flights of whistling arrows being discharged over his grave.

42 (page 222). "*Aim for Finsbury Archers*, or Table of all the Names of the Marks now standing in the Fields of Finsbury, with their true distance from each other; also a plan of the said fields, and marks by which we may know their true bearing. Likewise a list of all the names of such as have been Captains of Lieutenants of the Easter or Whitsun Target, from the year 1717 to the present year 1738." To this book was appended a plan showing the arrangement and distances of the marks. The first edition of this book is given in Anes' *Typographical Antiquities*: "*Aymes for Finsburies Archers*; or, an alphabeticall table of the names of every mark within the same fields, with their true distances, both by the map and dimensionation with the line. Published for the ease of the skilfull, and behoofe of the younge beginners in the famed exercise of Archerie, by I. I. and E. B. To be sold at the signe of the Swan in Grub Street by F. Sergeant. London, Ann Hatfield, 1594, 16mo." This tract was republished in 1604, and again in 1628, with the necessary alterations.

43 (page 222). In the *Gentleman's Magazine*, vol. lxi. (1791, part ii.), T. C. points out that Oldfield placed the revival of archery little more than twenty years before the date of his work, and calls his attention to a society of archers formed in Wharfedale in 1737, enclosing a list of the names of its members. The correspondent, whose letter is in the issue of the following month, merely complains that Oldfield overlooked the first mention of archers in the Bible, Gen. xxi. 20.

44 (page 223). The complainant regrets that Mr. Moseley's "enquiries were not a little more extensive and minute," and complains that he omitted to speak of the practice of archery at that date (1792) in Switzerland. "Nor does he seem," he adds "to have given due attention to the history of archery in Ireland, though all its minutiae have been amply set forth by Mr. Walker, in his *Historical Essay on the Dress, Arms, and Weapons of the Irish*." Mr. Moseley's reply merely excuses his omissions.

45 (page 228). "Richard Weston, in the *Gentleman's Magazine* for 1804, terms Evelyn's *Kalendarium Hortense* (1664) the earliest gardener's calendar, but such

is not really the case, for Bacon, in his essay *Of Gardens*, has in some sense and measure anticipated him, and set forth the plants and flowers which were then in perfection throughout the year.—W. Carew Hazlitt, *Gleanings in Old Garden Literature*, p. 25.

46 (page 229). The second edition of the *Grete Herball* was published in 1526 as "The Grete Herball whiche geveth parfy Knowledge and Understanding of all Maner of Herbes and their gracyous Vertues. Imprinted at London in Southwarke by me Peter Treueris, dwellinge at the sygne of the Wodows. In the yere of our Lorde God 1526, the 27 day of July." The book has a number of woodcuts, and is very rare. Besides those enumerated in the article, an edition was printed in 1529, folio.

47 (page 237). The list given by Richard Weston is very incomplete. In *Gleanings in Old Garden Literature* there is a bibliography of gardening literature from 1603-1800. R. Weston was secretary to the Leicester Agricultural Society, and besides the works mentioned in his list wrote: (1) *Tracts on Practical Agriculture and Gardening*, 1769; (2) *Botanicus Universalis, or The Universal Botanist and Nurseryman*, 4 vols., 1770-77; (3) *Tracts on Practical Agriculture and Gardening*, with a Chronological Catalogue of English Authors in Agriculture, Botany, Gardening, etc., 1773; (4) *Flora Angelicana in Latin and English*, 2 parts, 1775-80; (5) *A New Cheap Manure: A Treatise on Alabaster or Gypsum as a Manure*, 1791.

48 (page 239). A copy of *Traité du Ris* is in the King's Library at the British Museum. Besides the "Treatise" it contains *Un dialogue sur la Cacographie Française, avec des Annotacions sur l'orthographie de M. Ioubert*, by Christophle de Beauchatel. Facing the first page is a rude woodcut of the author, and beneath:

C'ët à dire, de mot à mot,

Ce livre de Ioubert,
Ha exprimé l'image
De toute la Nature

Et toute la Nature,
Ha exprimé l'image.
De ce même Ioubert.

49 (page 246). The first edition of *The Accomplisht Cook* was published in 1660, and the fourth in 1678. The fifth and last edition, containing "200 figures of several forms for all manner of bake't meats," was issued in 1685.

50 (page 277). Copies of this rare tract are in the British Museum and Bodleian Libraries. It is neither paged, dated, nor place-marked, but the date of issue appears to have been 1651. The author is believed to have been Sir John Birkenhead.





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